





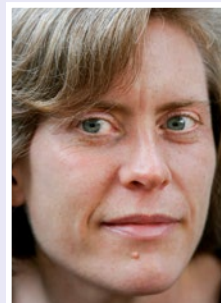
## FROM THE CHAIR

Autumn is in every way a time of harvest in the Department of Music at Columbia University. As the semester nears its end we see the fruits of study, practice, reflection, and research. These sustained activities culminate in November and December, taking form as papers, presentations, performances, and compositions. As the pages of this newsletter show, our faculty, students, and alumni are amply represented in concerts, conferences, and publications throughout the world.

We are also a dynamic presence on campus, with close ties to all the centers and institutes that pepper the alphabet soup of interdisciplinary life at Columbia. Equally enriching are our personal and professional relationships with faculty and students in a wide range of departments—Anthropology, Art History, Computer Science, English and Comparative Literature, History, Latin American and Iberian Cultures, Mathematics, Philosophy, Psychology, Religion, Slavic Languages—the list goes on and on. We are connected and interconnected.

Our crop also has a less visible yield which is just as durable as it is unquantifiable, namely the ongoing conversations, collaborations, and friendships that give our community its unparalleled vitality. The structure of the department entails communicating across disciplines on a regular basis. Our undergraduate major now includes ethnomusicology among its general requirements as well as music theory and history; the undergraduate program in Music Performance is growing in synergy with the burgeoning population of undergraduate composers. Graduate students in our four doctoral programs work together in many settings, including *Current Musicology* and the annual Columbia Music Scholarship conference. They interact every day in their seminars, in Music Humanities, and in the graduate student lounge. Several faculty members serve in multiple areas of the department and are affiliated with or jointly appointed in Columbia's interdisciplinary centers and institutes. Such intersections and cross-sections blossom in our vibrant atmosphere.

The future looks ever brighter. Several new appointments have strengthened our faculty, and the reach of the department is expanding in exciting ways at home and abroad. Starting in the spring semester of 2015, we will teach Music Humanities in Paris every year through the new Global Core Initiative, funded by a grant from the Andrew W. Mellon Foundation with the aim of educating Columbia students abroad and fostering the development of new courses on campus; we are participating in both. Our steady stream of international visiting scholars and students will surely be augmented by the presence of the vast Serge Prokofiev Archive now on deposit in the Rare Book and Manuscript Library, combining collections formerly housed in London and Paris. The archive's arrival at Columbia will be celebrated in a concert presented by the Serge Prokofiev Foundation at the Italian Academy on April 24. During the same month we will showcase the achievements of our undergraduates with a chamber music gala at Weill Hall (April 8), a concert of the Jazz ensembles at the Italian Academy (April 19) and the Columbia University Orchestra's first appearance at Lincoln Center, in a gala performance at Alice Tully Hall (April 18). A fuller listing of spring 2015 events appears on the last page of this newsletter. We hope that you will join us for as many of these events as possible, and renew or continue your connection with the department by sending your news for inclusion in next year's newsletter.



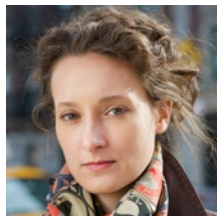
Best wishes for 2015!

*Susan Boynton*

Department Chair  
slb184@columbia.edu

## NEW FACULTY

### ZOSHA DI CASTRI



Zosha Di Castri (DMA Composition, 2014) was appointed Assistant Professor of Music (Composition) in July 2014. Her work includes concert music, projects with electron-

ics, installations, and collaborations with video and dance. Zosha has made appearances with the Chicago Symphony Orchestra and the L.A. Philharmonic and has worked with many local groups including Talea Ensemble, Wet Ink, Ekmeles, and Ensemble Pamplemousse. She was the recipient of the Jules Leger Prize for New Chamber Music for her work *Cortege* in 2012, and participated in Ircam's Manifeste Festival, writing an interactive electronic work for Thomas Hauert's dance company ZOO. Current projects include an evening-length collaborative interdisciplinary work with David Adamcyk and ICE, and a piece for the Cecilia String Quartet.

### JULIA DOE



Julia Doe is currently a Mellon Postdoctoral Fellow at Columbia and will become an Assistant Professor (Historical Musicology) in July 2015. Doe holds a Ph.D. in musicology

from Yale University. She is a scholar of eighteenth-century opera, with particular emphasis on the music, literature, and politics of the French Enlightenment. Her current book project examines the development of opéra-comique in the final decades of the Old Regime, as it engaged with emerging discourses of national and cosmopolitan musical style. Doe's research has been supported by grants and prizes from the Fulbright Program, the National Opera Association, and the Beinecke Rare Book and Manuscript Library.

### GEORG FRIEDRICH HAAS



Georg Friedrich Haas came to Columbia University as the MacDowell Professor of Composition in September 2013, having held dual professorships at the

Hochschule für Musik in Basel, Switzerland, and the Kunstuniversität in Graz, Austria. Haas has emerged as one of the major European composers of his generation. His music synthesizes in a highly original way the Austrian tradition of grand orchestral statement with forward-looking interests in harmonic color and microtonal tuning that stem from both French spectralism and a strand of American experimentalism. Haas's hour-long *in vain*, for 24 musicians, is widely regarded as one of the most original and path-breaking new compositions in the past quarter-century. He has composed several operas and concertos and a variety of chamber works, including seven string quartets. He has received numerous national and international prizes, including the Kompositionspreis of the SWR Symphony Orchestra (2010) for *limited approximations* and the Grand Austrian State Prize for Music (2007), the country's highest artistic honor.

### MARIUSZ KOZAK

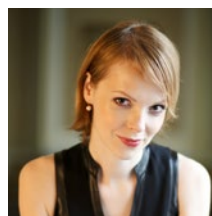


Mariusz Kozak joined the Columbia University as an Assistant Professor of Music in July 2013 after serving as a post-doctoral scholar and visiting assistant

professor of music theory at the Indiana University Jacobs School of Music. His research focuses on the emergence of musical meaning in contemporary art music, the development

and cognitive bases of musical experience, and the phenomenology of bodily interactions in musical behavior. In his work, he attempts to bridge experimental approaches from embodied cognition with phenomenology and music analysis, in particular using motion-capture technology to study the movements of performers and listeners. His current project examines how listeners' understanding and experience of musical time are shaped by bodily actions and gestures.

### MAGDALENA STERN-BACZEWSKA



Magdalena Stern-Baczewska, an award-winning soloist and recording artist, was appointed Lecturer in Music and Director of the Music Performance Program in July

2014. She performs internationally as a pianist (recently named a Yamaha artist) and a harpsichordist. Baczewska has served on the faculty of the Mannes College New School for Music, John J. Cali School of Music, Montclair State University, and Manhattan School of Music's Pre-College Division. Every summer she joins the faculty of the International Keyboard Institute and Festival and the New York Piano Festival. Her guest teaching appearances also include remote master classes using Yamaha Disklavier and the Remote Lesson technology. She is a recipient of the Outstanding Achievement Award from the Polish Ministry of Culture. Magdalena is Artistic Advisor to the International Chopin Competition at the Kosciuszko Foundation in New York.

### MELLON POSTDOCTORAL FELLOWS, 2014-16

Ashley Fure composes in both acoustic and electroacoustic media and collaborates frequently with artists from other disciplines. She earned a PhD in Music Composition from Harvard University and further degrees from IRCAM (Cursus 1 and 2), Oberlin Conservatory (B.Mus), and the Interlochen Arts Academy. She won the Kranichsteiner Music Prize at the 2014 Darmstadt Internationalen Ferienkursen für Neue Musik, and the 2014 Busoni Prize from the Akademie der Künste in Berlin. Other honors include a 2013 Impuls International Composition Prize, a 2012 Darmstadt Stipendienpreis, a 2012 Staubach Honorarium, and a 2011 Jezek Prize. Notable recent projects include *Ply*, a 55-minute electroacoustic ballet commissioned by IRCAM for the 2014 ManiFeste Festival in Paris; *Feed Forward*, a sinfonietta commissioned by Klangforum Wien for the 2015 Impuls Festival in Graz; *Albatross*, for large ensemble and electronics, commissioned by the San Francisco Contemporary Music Players; and *Something to Hunt*, a septet commissioned for the 2014 Internationalen Ferienkursen für Neue Musik in Darmstadt.



Bryan Parkhurst earned his PhD in philosophy and music theory from the University of Michigan, where he was supported by a Regents Fellowship and a Rackham Predoctoral Fellowship. He is currently researching a book about Hegel and Hauptmann. Additionally, Bryan is interested in Marxist philosophy generally and Marxist aesthetics in particular, as well as in the grand question of whether and how it is possible for music to be philosophy (Marxist or otherwise). Bryan's publications appear in *Music Theory Online*, *The Journal of Aesthetic Education* and *The Journal of Interdisciplinary Humanities*.



## FACULTY HIGHLIGHTS

**Susan Boynton** gave the opening plenary address at the Annual Meeting of the Medieval Academy of America in April 2014 at the University of California, Los Angeles. The talk, entitled “Music as Text and Music as Image,” addressed the dynamic relationship between sound and image in the Middle Ages, focusing on the indirect, often elusive links between art and music that inform the received meanings of visual culture.

**Zosha Di Castri** (DMA, Composition, 2014) had the world premiere of *The Phonograph* in Santa Fe, NM (July 2014). Her orchestral piece *Lineage* was performed by the Amazonas Filharmonica and the International Contemporary Ensemble in Brazil (September 2014). Di Castri received a Canada Council for the Arts Music Commissioning and Touring grant for the interdisciplinary ICElab collaboration, *Phonobellow*. The world premiere of this 60-minute instrumental theatre work for 5 musicians, electronics, and performative sound-sculpture will take place at the festival Montreal Nouvelle Musique in March 2015.

Tagiugmiut Dancers performing in 2008 at the Nalukataq (spring whaling) festival in Barrow, Alaska. The group was formed by grandchildren of the leader of the group recorded by Laura Boulton in Barrow in 1946.



In 2014 **Joseph Dubiel** participated in the workshop “Music, Mind, and Culture,” sponsored by the Institute for Philosophy, School of Advanced Study, University of London, the New York Institute for Philosophy (NYU), and Columbia University, at the University of London. He gave a lecture on “Our Kind of Empiricism” at the Music Forum of the CUNY Graduate Center, and contributed to the new edition of the *Oxford Encyclopedia of Aesthetics*.

**Kevin Fellezs** gave the 2014 Woody Guthrie Distinguished Lecture at the International Association for the Study of Popular Music, US Branch (IASPM-US) annual conference University of North Carolina, Chapel Hill (April 2014) on “What Is This ‘Black’ In Japanese Popular Music? (Re)Imagining Race in a Transnational Polycultural Context,” which focuses on his research of Black American musicians enjoying success in Japan in enka and J-Pop, two genres strongly associated with Japanese-ness, complicating conventional ideas linking identity, nationality, race, and genre.

**Aaron Fox** published “Repatriation as Re-Animation Through Reciprocity,” in *The Cambridge History of World Music*, vol. 1 (Cambridge University Press, 2014). Fox continues to focus on repatriating The Center for Ethnomusicology’s holdings of historically significant field recordings of Native American and other traditional musics from the early 20th century, and is working on collaborative projects to return these recordings as contemporary cultural resources to several Native American and Alaska Native communities, many of which involve graduate students in Ethnomusicology at Columbia. This work was featured in a story with accompanying video in *Columbia News* (June 2013). Fox’s work to return and re-animate these songs on the North Slope was sponsored by the National Science Foundation for five years (2008-13).

**Walter Frisch** published *Music in the Nineteenth Century* (2012), part of Western Music in Context, a new series of six period music histories with anthologies (W. W. Norton), for which he was series editor. He is currently writing a book on the music and career of the American songwriter Harold Arlen.

**Georg Friedrich Haas** won the 2013 Salzburg Music Prize. His *dark dreams*, commissioned by the Berliner Philharmoniker and Carnegie Hall, had its premiere at Carnegie Hall in October 2014, with Sir Simon Rattle conducting. Haas was the featured composer at the 2014 Wien Modern Festival.

**Brad Garton** announced the public release of “MemoryBook”, an interactive text/music/graphics application for iPads and Android tablets (Kindle Fire HD/HDX readers in particular). MemoryBook is a recollection of memories enhanced by music and graphics. The music and graphics are algorithmically generated within the app. They are synchro-

nized with the text at any point (and no matter what reading speed). Essentially it is a ‘book with a soundtrack.’

**Giuseppe Gerbino** was honored by the early music ensemble “Consort Bassano” of the University of São Paulo, Brazil, which devoted its debut concert to music from his book *Music and the Myth of Arcadia in Renaissance Italy* (Cambridge University Press, 2012). The concert, preceded by a conversation with the ensemble’s director Maurice Van Lieshout, was part of the “VI Encontro de Pesquisadores em Poética Musical dos Séculos XVI, XVII e XVIII” during which Professor Gerbino delivered a lecture on “Music and Imagination from Aristotle to Zarlini (September 2014).

**Ellie Hisama** was awarded an inaugural curriculum development grant from Columbia’s Institute for Research on Women, Gender, and Sexuality. Funded by the Mellon Foundation and the Heyman Center, the grant supports development of a new course titled “Feminist Listening: Critical and Intersectional Approaches to Popular Music.”

**Mariusz Kozak** presented the paper “From Heidegger’s Hammer to Air Guitar: Understanding Music with the Body” at the Trends in Interdisciplinary Studies conference in Torun, Poland (November 2013). Kozak’s research using motion-capture technology for recording the movement of dancers and listeners was featured in *Columbia News* (February 2014) and on *Soundcheck* (WNYC) in a segment called “Why We Move to the Beat (Beat Not Required)” (March 2014).

**Fred Lerdahl** was the featured composer in the Beijing Modern Music Festival (May 2013), composer in residence at the Etchings Festival of Contemporary Music (Auvillar, France, July 2013), keynote speaker at the inaugural meeting of the Russian Society for Music Theory



**Magdalena Stern-Baczewska** played *The Banquet Concerto* by Columbia's distinguished graduate, Oscar-winning composer Tan Dun (DMA, 1993), in Beijing's National Performing Arts Center with the China National Symphony conducted by maestro Tan Dun (October 2014).

(St. Petersburg, October 2013), and composer in residence at the MIAM Center for Contemporary Music (Istanbul, March 2014).

**George Lewis** published "Collaborative Improvisation as Critical Pedagogy" in *Nka: Journal of Contemporary African Art* 34 (2014) and "Benjamin Patterson's Spiritual Exercises," in *Tomorrow Is the Question: New Directions in Experimental Music Studies* (University of Michigan Press, 2014). His orchestral work *Memex* was premiered by the BBC Scottish Symphony Orchestra in February 2014, and received its German premiere by the SWR Stuttgart Radio Symphony Orchestra in November.

**Jeffrey Milarsky** was presented with the Ditson Conductor's Award for distinguished contributions to American music (November 2013). In June 2015 Professor Milarsky will conduct the New York Philharmonic.

**Ana María Ochoa** was invited to participate in the Sawyer Seminar "Hearing Modernity" at Harvard University (Fall 2013). In September 2014 she organized the transnational and transdisciplinary conference "La Voz" at the Center for Ethnomusicology. Ochoa *Aurality: Listening and Knowledge in Nineteenth-Century Colombia* (Duke University Press, 2014).

**Elaine Sisman** was elected a fellow of the American Academy of Arts and Sciences. In spring 2015, she will be the first member of the department to teach Music Humanities in Paris.

**Benjamin Steege** (Columbia College, 2000) won the Emerging Scholar Award from the Society for Music Theory for his book *Helmholtz and the Modern Listener* (Cambridge University Press, 2012).

**Peter M. Susser** (DMA, Composition, 1994) visited the Xi'an Conservatory and the Beijing Dance Academy this fall to give lectures and teach classes in sight singing, movement and improvisation to music theatre and music education students. He attended the soundSCAPE Composition and Performance Exchange (Maccagno, Italy, July 2014), where he gave a presentation on performance skills and the music of György Ligeti. His "Five Ballads for Solo Cello," recorded by Eric Bartlett, were released by Albany Records in November 2014.

**Chris Washburne** will release his eleventh CD recording in April 2015 on Zoho Records with his Latin jazz group SYOTOS. He was a featured soloist with the St. Luke's Chamber Orchestra (Carnegie Hall, May 2014) and was the featured composer and performer for the Savassi Jazz Festival in Brazil (August 2014).

## ALUMNI ACHIEVEMENTS

**Carl Christian Bettendorf** (DMA, Composition, 2009) was awarded \$15,000 by the Ralph Kaminsky Fund for New Music. Bettendorf will write a new work for the Mivos Quartet, which is dedicated to working closely with composers to expand the string quartet repertoire.

**Tyler Bickford** (PhD, Ethnomusicology, 2011) was appointed Assistant Professor of English (in Children's Literature and Childhood Studies) at the University of Pittsburgh. He published "Tinkering and Tethering in the Material Culture of Children's MP3 Players," in *The Oxford Handbook of Children's Musical Cultures*, edited by Patricia Shehan Campbell and Trevor Wiggins (Oxford University Press, 2013).

**Beau Bothwell** (PhD, Historical Musicology, 2013) was appointed Assistant Professor of Music at Kalamazoo College. He published "Sonic Consumerism and Audience Manufacture in US Music Broadcasts to the Middle East," in *The Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations* (Göttingen, 2013).

**Courtney Lara Bryan** (DMA, Composition, 2014) was appointed Postdoctoral Research Associate in the Center for African American Studies at Princeton University. Her new work for orchestra and recorded sound was commissioned by American Composers Orchestra, for a premiere in 2015-16 at Jazz at Lincoln Center, Rose Hall. Her string quartet, commissioned by Spektral String Quartet for Mobile Miniatures Project, was premiered in 2014. She has upcoming performances at La MaMa Experimental Theatre and the Blue Note jazz club.

**Mark Burford** (PhD, Historical Musicology, 2005), Associate Professor at Reed College, won the Society for American Music's Irving Lowens Article Award for his article "Sam Cooke as Pop Album Artist—A Reinvention in Three Songs," in *Journal of the American Musicological Society* 65 (2012). He was an invited speaker at the

Center for Black Music Research's second Black Vocalities conference (Chicago, October 2014) and then began a residency at the Historical New Orleans Collection to finish writing a book on Mahalia Jackson.

**Andrew Byrne** (DMA, Composition, 1999) was appointed Artistic Director of Symphony Space. Previously, Dr. Byrne was Director of Festivals and Special Projects at Carnegie Hall.

**Daniel Callahan** (PhD, Historical Musicology, 2012) was appointed Assistant Professor at Boston College. He co-founded the American Musicological Society Music and Dance Study Group, and organized and chaired its inaugural panel at the 2013 Annual Meeting in Pittsburgh.

**Anthony Cheung** (DMA, Composition, 2010), Assistant Professor at the University of Chicago, composed "Lyra" in 2013 for a commission by the New York Philharmonic. Alan Gilbert conducted the premiere at Avery Fisher Hall, Lincoln Center, in June 2014.

The music of **Chou Wen-chung** (MA, 1954, emeritus faculty member, and founder of the DMA program in Composition) was featured in a Composer Portrait concert at Miller Theatre.

**James Currie** (PhD, Historical Musicology, 2001) published *Music and the Politics of Negation* (Indiana University Press, 2012).

**Ryan Dohoney** (PhD, Historical Musicology, 2009) was appointed Assistant Professor of Musicology at Northwestern University's Bienen School of Music in fall 2013. He contributed "John Cage, Julius Eastman, and the Homosexual Ego" to *Tomorrow is the Question: New Approaches to Experimental Music Studies* (University of Michigan Press, 2014), edited by Benjamin Piekut (PhD, Historical Musicology, 2008), Assistant Professor at Cornell University.



## ALUMNI ACHIEVEMENTS

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**Christopher Doll** (PhD, Theory, 2007), was promoted to the rank of Associate Professor, with tenure, at the Mason Gross School of the Arts, Rutgers University. He delivered the AMS/Rock and Roll Hall of Fame lecture, “Nuclear Holocaust, the Kennedy Assassination, and Louie Louie: The Unlikely History of Sixties Rock and Roll.” His book, *Hearing Harmony: Towards a Theory for the Rock Era*, will appear later this year.

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**Luke DuBois** (BA, Music, 1997; DMA, Composition, 2003), Director of the Brooklyn Experimental Media Center at the NYU Polytechnic School of Engineering, had a survey exhibition, “R. Luke DuBois—Now,” at the Ringling Museum of Art in Sarasota, Florida.

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**Andrew Eggert** (PhD, Historical Musicology, 2014) was appointed Director of Opera Studies at the Chicago College of Performing Arts. In 2013-14, Andrew worked as opera director with such companies as Chicago Opera Theater, Dallas Opera, Boston Lyric Opera, Opera Omaha, and Gotham Chamber Opera.

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**Juliet Forshaw** (PhD, Historical Musicology, 2014) was appointed Visiting Assistant Professor at SUNY Oswego for 2014-15.

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In fall 2014 **Douglas Geers** (DMA, Composition, 2002), Associate Professor and Director of the Center for Computer Music at the Brooklyn College Conservatory of Music, performed his *Cumulonimbus* with violinist **Maja Cerar** (PhD, Historical Musicology, 2009), at Circuit Bridges Gallery and at New York University's Frederick Loewe Theater, as well as at the International Electroacoustic Music Festival and Columbia University Computer Music Center.

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**Scott Gleason** (PhD, Theory, 2014) accepted an editorial position at Oxford University Press.

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**Kate Heidemann** (PhD, Theory, 2014) was appointed Faculty Fellow in Music at Colby College for 2014-15.

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**Adriana Helbig** (PhD, Ethnomusicology, 2005), Associate Professor of Music at the University of Pittsburgh, published *Hip-Hop Revolution: Music, Race, and African Migration in Ukraine* (Indiana University Press, 2014).

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**Farzanneh Hemmasi** (PhD, Ethnomusicology, 2010) was appointed assistant professor of ethnomusicology at the University of Toronto in 2012.

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**Justin Hoffman** (PhD, Theory, 2011) became Music Theory Editor at W. W. Norton & Company.

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**Solomon Hoffman** (BA, Columbia College, Music and Psychology, 2014) presented a recital of his original chamber and vocal music, including a world premiere, in Hempstead House at Sands Point Preserve (November 2014).

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**Chadwick Jenkins** (PhD, Historical Musicology, 2007) was promoted to the rank of Associate Professor, with tenure, at City College. He gave a paper entitled “‘The Mother, the Source, and the Origin’: Zarlino and Artusi's Ontology of the Octave” at the Annual Meeting of the Renaissance Society of America (New York, March 2014).

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**Aaron J. Johnson** (PhD, Historical Musicology, 2014) was appointed Visiting Assistant Professor for the 2014-2015 academic year at Bates College. He published “A Date with the Duke: Duke Ellington on Radio, 1923-1953” in *Musical Quarterly* 96 (2013).

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**Arthur Kampela** (DMA, Composition, 1998) and **Wang Lu** (DMA, Composition, 2012) won 2014 Fellowships from the John Simon Guggenheim Foundation.

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**Rebecca Y. Kim** (Ph.D., Historical Musicology, 2008) organized a symposium on Earle Brown in 2013 hosted by Northeastern University with support from the Earle Brown Music Foundation, and is currently editing a book of essays on the composer. She was also commissioned last year to write an article (“A United Front: John Cage and the Foundation's First Decade”) for the fiftieth anniversary of the Foundation for Contemporary Arts.

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**Jonathan “Toby” King** (PhD, Ethnomusicology, 2014) was appointed Assistant Professor of Music at The University of North Carolina at Asheville.

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**Ursula Kwong-Brown** (CC, Music and Biological Sciences, 2010) is currently a doctoral student in Composition at the University of California at Berkeley. Her trio for harp, viola and flute was performed at the Etchings Festival in Auvillar, France in July 2014.

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**Peter Liou** (CC Music concentration, 2008; Columbia College of Physicians and Surgeons, 2011) spoke eloquently to current music majors in October 2014 about the central role of music in his life as a college student, medical student, and now surgical resident at CMUC.

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**Morgan Luker** (PhD, Ethnomusicology, 2009) was appointed assistant professor of music at Reed College in 2010, joining fellow Columbian **Mark Burford**.

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**Elizabeth Hellmuth Margulis** (PhD, Theory, 2003), Associate Professor at the University of Arkansas, won the Wallace Berry Award from the Society for Music Theory for *On Repeat: How Music Plays the Mind* (Oxford University Press, 2013).

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**Kate McQuiston** (PhD, Historical Musicology, 2005), Associate Professor at the University of Hawai'i at Manoa, published “We'll Meet Again”: *Musical Design in the Films of Stanley Kubrick* (Oxford University Press, 2013).

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**Amanda Minks** (PhD, Ethnomusicology, 2006), Associate Professor at the University of Oklahoma, published *Voices of Play: Miskitu Children's Speech and Song on the Atlantic Coast of Nicaragua* (University of Arizona Press, 2013).

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**Matthew Morrison** (PhD, Historical Musicology, 2014) was appointed a Faculty Fellow for 2014-2016 at NYU's Tisch School of the Arts, serving as Assistant Professor/Faculty Fellow in the Tisch School of the Arts and the Clive Davis Institute of Recorded Music.

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**Maryam Moshaver** (PhD, Theory, 2006) was promoted to the rank of Associate Professor, with tenure, at the School of Music, University of Alberta. She published “Telos and Temporality: Phenomenology and the Experience of Time in Lewin's Study of Perception,” *Journal of the American Musicological Society* 65 (2012).

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**Ashley Nail** (DMA, Composition, 2014) was appointed Core Postdoctoral Lecturer in Music Humanities at Columbia University.

**Marti Newland** (PhD, Ethnomusicology, 2014) was appointed Core Postdoctoral Lecturer in Music Humanities at Columbia University. She presented “Singing Concert Spirituals and the Politics of Racial Inequality” at the conference La Voz (Columbia University, September 2014).

**David Novak** (PhD, Ethnomusicology, 2006), Associate Professor at the University of California, Santa Barbara, published *Japanese: Music at the Edge of Circulation* (Duke University Press, 2013).

**Timothy Polashek** (DMA, Composition, 2002), Professor of Music and Director of Music Technology Studies at Transylvania University, published *The Word Rhythm Dictionary: A Resource for Writers, Rappers, Poets, and Lyricists*.



**Eric Rice** (PhD, Historical Musicology, 2002), Associate Professor at the University of Connecticut, was elected Department Head for the next five years. He was the artistic director for the CD *O rex orbis Officium in festo sancti Karoli Medieval Plainchant and Renaissance Polyphony for the Feast of Saint Charlemagne* (Liège, Belgium: Musique en Wallonie, 2012; MEW 1267), transcribing and editing all the sources, conducting, and singing in the nine-voice choir.

**Matthew Sakakeeny** (PhD, Ethnomusicology, 2008), Associate Professor of Music at Tulane University, published *Roll With It: Brass Bands in the Streets of New Orleans* (Duke University Press, 2013).

**Mark Seto** (PhD, Historical Musicology, 2012), Assistant Professor at Connecticut College, published the introduction to a new score of Vincent d'Indy's *Fantaisie sur des thèmes populaires français* (Munich, 2013).

**Maria Sonevitsky** (PhD, Ethnomusicology, 2012) was appointed Assistant Professor of Music at Bard College. She was previously a Postdoctoral Fellow at the Centre for European, Russian and Eurasian Studies at the University of Toronto for 2013-14 and a Mihaychuk Postdoctoral Research Fellow at the Harvard Ukrainian Research Institute.

**Kate Soper** (DMA, Composition, 2011) was appointed Assistant Professor of Composition at Smith College in 2013. In June 2014, in the Temple of Dendur at the Metropolitan Museum of Art, Soper performed her new work “I Was Here I Was I,” a commission from the Museum. 2014 performances of her opera “There Be Sirens” were highly praised in the New York Times.

**Tan Dun** (DMA, Composition, 1993) conducted the Australian premiere of his newest work, the harp concerto *Nu Shu: The Secret Songs of Women*, in September 2014 at the Oz Asia Festival and will conduct the Concertgebouw Orchestra in the World Premiere of his new Contrabass Concerto “Wolf Totem” in January 2015.

The Music & Arts Library at Columbia mounted an exhibition of works by **Marcelo Toledo** (DMA, Composition, 2004) entitled *Northern Skies*.

## 2014 DEPARTMENTAL HONORS

Departmental Honors for 2014 were awarded to the following graduating senior music majors:

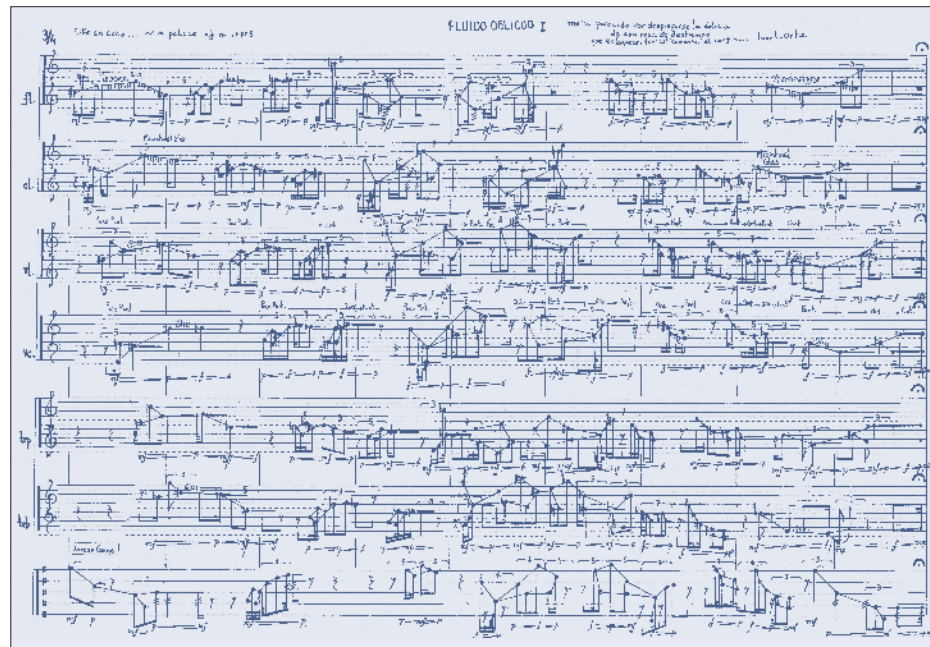
- **Olivia Munson** (Columbia College) for her essay “A Space for Musical Therapy: On Nationalism, Modernity, Music, and Medicine in the Transition from Ottoman Empire to Turkish Republic.” This essay looks at the use of music for medicinal or therapeutic purposes across broad historical span of Turkish history.
- **Joshua Owens** (General Studies) for his software project openScore, which is capable of parsing four-part MIDI files, creating independent audio signals from each voice, and sending those audio signals to any combination of the four speakers weighted by the cursor's distance from the predefined speaker nodes. This gives the student/

listener the ability to hear the full polyphonic texture while using location and timbre to distinguish the separate voices.

- **Alexander Porter** (Columbia College) for his project “Of Diagrammatology in Music and Architecture,” which included both an extended essay and two original creative works, a composition called “Diachronism” and a short play called “Broken Images.”

Other graduating seniors in the class of 2014 who undertook ambitious and impressive Honors projects included **Lukas Matern** and **Robert Frech**, **Jerome Genova**, **Solomon Hoffman**, **David Su**, **Kevin Lee**, and **Trey Toy**.

*Northern Skies* by Marcelo Toledo



## AWARDS AND FELLOWSHIPS

**Ashkan Behzadi** (Composition) received Second Prize in the SOCAN young composer competition for 2013. He also won the Sir Ernest MacMillan Awards for “Urban Trilogy” for chamber orchestra, the Fontainebleau Prix de Composition and was named the winner of the APNM competition/call for scores for “Az hoosh mi.” for soprano and violin.

**David Bird**’s work has been performed most recently at the SPOR festival in Aarhus, the Manifeste festival in Paris, the Wien Modern Festival in Vienna, and the MuTeFest festival in Helsinki. His work for 30 piccolos will be performed in January 2015 for the grand opening of architect Anthony Bechu’s 37-story D2 Tower in Paris.

**Taylor Brook** (Composition) received an honorable mention from the Jules Leger prize for the second year in a row as well as the string quartet MIVOS has toured his *El jardin de senderos que se bifurcan* in France, Germany, Mexico, and Brazil.

**Stylianios Dimou** (Composition) participated in the 5th Composers’ Forum with the Brussels Philharmonic in 2013. His *L’allegorie de la caverne* was selected as the winning piece, and was performed by the Brussels Philharmonic at the award ceremony in October 2014.

**Lauren Flood** (Ethnomusicology) was awarded a dissertation completion fellowship for 2014–15 from the Mrs. Giles Whiting Foundation. The title of her dissertation is “Building and Becoming: DIY Music Technology in New York and Berlin.”

**David Gutkin** (Historical Musicology) was awarded a dissertation completion fellowship for 2014–15 from the Mrs. Giles Whiting

Foundation. The provisional title of his dissertation is “American Opera and the Figuration of National History in the Late Twentieth Century.”

**Alec Hall** was selected for the Ensemble Contemporain de Montreal’s “Generation 2014” project, which just concluded with the final concert in an 8-city/concert cross-Canada tour of his violin concerto, *Object Permanence*.

Music Theory PhD Candidate **Orit Hilewicz** received the Founders’ Prize for New Scholars at the triennial conference of the International Society for the Study of Time (ISST) for her paper “Tracing Space in Time: Morton Feldman’s Rothko Chapel.”

Ethnomusicology PhD student **Kevin Holt** was awarded a 2013 Predoctoral Fellowship from the Ford Foundation.

**Bryan Jacobs’** *Dis Un Il Im Ir* received Honorable Mention in the Conlon Music 2013 competition (Amsterdam). *Le La en Le* received First Prize in the Presque Rien 2013 competition (Paris).

*Dissolving Bands*, an orchestra composition by **Sky Macklay** (Composition), was awarded the Leo Kaplan Award, the top prize in the ASCAP Morton Gould Young Composer Awards.

**Matthew Ricketts’** residency at the 12th FORUM of the Montreal-based Nouvel Ensemble Moderne’s featured eight international composers. The jury awarded second prize (tied) to his work *Flat Line* second place (tied).

**Christopher Trapani’s** string quartet *Visions and Revisions* was shortlisted for the British Composer Awards, competing with Kaija Saariaho and Elliott Carter for the International Award. At the 2014 joint meeting of the

International Computer Music Conference and the Sound and Music Computing Conference in Athens, Greece, he was awarded both a Best Music Submission (Americas) for his work *Five Out of Six*, and a Best Presentation prize for his research on score-following with researchers at the French computer music institute IRCAM.

In 2014 **Nina C. Young** won First Prize in the Salvatore Martirano Memorial Composition Award competition, a Charles Ives Scholarship from the American Academy of Arts and Letters, and the Libby Larsen Prize in IAWM New Music Competition. At the Aspen Music Festival, she was the Susan and Ford Schumann Center for Composition Studies Fellow and was awarded the Jacob Druckman Prize.

## PERFORMANCES AND COMMISSIONS

**Stylianios Dimou’s** *enigma’s “I”: away from [Anit]* (2014), for soprano and large ensemble, was performed by Ensemble InterContemporain and Juliet Fraser under the baton of Julien Leroy at the conclusion of the Académie ManiFeste organized by Ircam in Paris (June–July 2014).

**Bryan Jacobs’** works were performed this fall in Italy, Tokyo, and Kyoto (*Le La en Lei*), Austria (*Syncro-vox* at the Chilljazz Festival); New Orleans (*Song from the Moment*, at Tulane University); and in New York (*Piano+Electronics* at the DiMenna Center; *Dis Un Il Im Ir*, performed by the International Contemporary Ensemble at Long Island University).

**Yair Klartag’s** short opera “The Myth of Homo Rudolfensis” was performed in the Teatro Piccolo Arsenale, Venice (October 2014) as part of the Venice Biennale; his orchestral piece “Background Music for Fundraising Event” was part of the “ISCM World Music Days” festival in Wroclaw (October 2014).

In summer 2014, Spektral Quartet commissioned and premiered **Sky Macklay’s** string quartet *Many Many Cadences* which will be featured in their Comic Cadences concert and recording project in Chicago. Sky also received the 2014 Ruth Anderson Commission for a new sound installation from the International Alliance for Women in Music. Her sonic and kinetic installation of inflatable microtonal harmonica-playing robots, *Harmonibots*, will be displayed at the Waseca (MN) Art Center in January 2015.

**Yoshiaki Onishi’s** Gaudeamus-commissioned work “Tramespace, diptych for large ensemble, Part I” (2012–13) was performed by Askol-Schönberg Ensemble in September 2013 in Utrecht, The Netherlands. In March of 2014 he was a visiting composer for Toho Gakuen University in Tokyo, Japan. Onishi’s works are published by Berlin- and Brühl-based German publisher, Edition Gravis.





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## PRESENTATIONS

**Paul Clift** and **Chris Trapani** (Composition) presented at the joint meeting of the International Computer Music Conference and the Sound and Music Computing Conference in Athens (September 2014).

**César Colón-Montijo** (Ethnomusicology) presented “Let My People Never Lose La Clave: Ismael Rivera and the Mourning of Voice,” at the Annual meeting of the Society for Ethnomusicology in Pittsburgh (November 2014).

**Lauren Flood** (Ethnomusicology) presented “Of Makers and Manifestos: Working with Sound in the Maker Age,” at the Society for Ethnomusicology in Pittsburgh (November 2014) and “Sonic Black Boxes: Safety, Suffering, and the Technologies of Aural Enchantment” at the American Anthropological Association in Washington, D.C. (December 2014).

**John Glasenapp**, OSB (Historical Musicology) presented “Moving in Time: History, Liturgy, and Multimedia in the Exultet Rolls of Southern Italy” the Mostly Orthros Symposium of the Axion Estin Foundation at Union Theological Seminary (December 2014).

**Paula Horner** presented “Beyoncé’s Body: Hashing Out a Mediated Pop Live” at the “Creativity, Circulation and Copyright: Sonic and Visual Media in the Digital Age” conference, University of Cambridge (March 2014), and also at the “Musical Practices—Continuities and Transitions” conference, Faculty of Music, University of Arts in Belgrade (April 2014).

**Qingfan Jiang** (Historical Musicology) presented “Inheriting Frenchness: Debussy and His Rameau” in the symposium “Early Music Revivals and their Neoclassical Echoes (1870-1970)” at the University of Melbourne, Australia (September 2014).

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**Anne Levitsky** (Historical Musicology) presented “Song Personified: The Tornadas of Raimon de Miraval” in the conference La Voz/The Voice at Columbia University (September 2014).

**Will Mason** (Theory) presented “Grisey and the Posthuman Voice” at the conference “Gérard Grisey, the Spectral Moment, and its Legacy” at McGill University (October 2014).

**Russell O’Rourke** (Historical Musicology) presented “Writing the Blues on Tin Pan Alley” at the International Conference on the Blues at Delta State University (Cleveland, Mississippi, October 2014).

**Lucie Vágnerová** (Historical Musicology) presented “On Liveness and Labor in the Era of Hologram Singers” at the conference “Bone Flute to Auto-Tune: A Conference on Music and Technology in History, Theory and Practice” at the University of California, Berkeley (April 2014).

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## INVENTIONS

**Bryan Jacobs** (Composition) is developing a computer-controlled flute at the Computer Music Center. In this project, Max/MSP (via arduino) is used to control the air flow and fingerings on a common Boehm flute. The instrument offers new opportunities in flute performance including perfect rhythmic accuracy (especially evident when two or more instruments are playing together); perfect synchronization with electronic elements; impossible fingering combinations; and extreme speed. Bryan is currently assisting students in Columbia’s Mechanical Engineering department with their research and development of musical robots.



**Ryan Pratt** (Composition) invented a device that can be used as an aid for the composition and analysis of microtonal music. It is also useful as a tool for teaching the

harmonic series. Like the proportional scale tool, the “maya” device (name taken from the Proto-Indo-Iranian root mā- ‘to measure’) allows a user, by turning its 3 independent discs, to determine several kinds of intervallic relationships transpose, and convert from one system of measurement to another, making relative interval calculations to the nearest cent (1/100 of ½ tone), when away from a computer. It’s like a proportional-scale tool, but converts equal temperament into just-intonation, without the need for a computer.

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## REPORT FROM CURRENT MUSICOLOGY

By Editor-in-chief, **Thomas Smith**  
(*Historical Musicology*)

Two new issues of *Current Musicology*, edited by **David Gutkin** and **Thomas Fogg** (Historical Musicology), were published this year: a general issue (Issue 94), and a special issue titled “Experimental Writing About Music” (Issue 95).

Issue 94 contains articles by Susan Boynton (“Troubadour Song as Performance: A Context for Guiraut Riquier’s ‘Pus sabers no’m val ni sens’”), Mehmet Vurkaç (“A Cross-Cultural Grammar for Temporal Harmony in Afro-Latin Musics: Clave, Partido-Alto and Other Timelines”), Seán Ó Cadhla (“Horses for Discourses: The Transition from Oral to Broadside Narrative in ‘Skewball’”), Jeffrey Swinkin (“An Account of Emotional Specificity in Classic-Romantic Music”), and Clark

Lunberry (“Suspicious Silence: Walking Out on John Cage”).

The special issue on experimental writing about music features pieces by 23 authors, including philosophers, poets, music theorists and musicologists, literary scholars, and composers.

- The 393-page issue is available in print (with 24 color plates) and for free/open access online: [music.columbia.edu/~curmus/Issue 2015/95 Content.html](http://music.columbia.edu/~curmus/Issue%202015/95%20Content.html)
- The contributors are: Daniel Albright, Brian Alegant, Elaine R. Barkin, Charles Bernstein, Alexander Bonus, Benjamin Boretz, Dorota Czerner, Joanna Demers, Michael Gardiner, Scott Gleason, Emily H. Green, Michael Ives, Brian Kane, Anne LeBaron, Nathaniel Mackey, Jake Marmer, Gascia Ouzounian, Marianthi Papalexandri-Alexandri, J. K. Randall, Joan Retallack, Jon Sakata, Binu Tulachan, and Achille Varzi.

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A conference will take place at Columbia University on March 28-29, 2015, to commemorate *Current Musicology*’s fiftieth anniversary. Georgina Born, Professor of Music and Anthropology at the University of Oxford, will give the keynote address. There will also be a roundtable discussion on approaches to music studies of the past, present, and future, featuring panelists Professors Kofi Agawu (Princeton), Lydia Goehr (Columbia), Lawrence Kramer (Fordham), and Ingrid Monson (Harvard). Paper presentations will cover a wide range of topics related to historical musicology, ethnomusicology, music theory and analysis, philosophy of music, popular music studies, music education, and related fields. Papers presented will be considered for publication in a celebratory special issue of the journal. All past editors of the journal from its founding in 1965 are invited to attend the conference. We look forward to celebrating this important milestone in the history of the journal this spring!

## MUSIC PERFORMANCE

### MUSIC PERFORMANCE PROGRAM

The Music Performance Program (MPP), led by its newly appointed director Magdalena Stern-Baczewska, continues to offer instruction and performance opportunities to exceptional student performers participating in a variety of musical settings, such as instrumental and vocal instruction, Barnard Columbia Chorus and Chamber Choir, over 35 chamber music groups, and world music ensembles: Bluegrass, Klezmer, Middle Eastern, and Gagaku-Hōgaku ensembles. Members of the MPP also include students participating in the Columbia-Juilliard Exchange. Over 50 outstanding artists performing worldwide form the team of the MPP instrumental instructors.

Thanks to the Rapaport Prize awarded each year, students in the Music Performance Program are given the opportunity to participate in Summer festivals. We look forward to presenting the Rapaport audition winners in the **Annual Carnegie Hall Gala** on April 8th, 2015 at Carnegie Hall's Weill Recital Hall. At Miller Theatre on March 29th, 2015, in collaboration with the Institute for Medieval Japanese Studies, a selected MPP violin student will perform "Transfiguration of the Moon" by Toshi Ichiyanagi for sho and violin.

MPP student performers offer nearly fifty hours of live music at the end of each term to conclude their semester of music-making. We hope you will join us to support their efforts. All recitals are free and open to the public. For more information, please visit our website at [music.columbia.edu](http://music.columbia.edu).

### LOUIS ARMSTRONG JAZZ PERFORMANCE PROGRAM

The Louis Armstrong Jazz Performance Program (LAJPP) is celebrating its 12th year and we are proud that it continues to grow with exciting new opportunities. This year we have 120 students and 16 ensembles and the LAJPP continues to be supported by a generous grant from the Louis Armstrong Educational Foundation. Through the generous donations from parents of our current students two new initiatives were established in 2014, one for visiting artists and the other for professionally recording our student ensembles. The endowed Robert Nelson Sr. Visiting Jazz Artist Fund ensures that world-renowned jazz artists will be in residence on campus each year, conducting masterclasses, visiting classes, and performing with our students. This year's guests are vibraphonist Steve Nelson, and pianist and Columbia alum Armen Donelian. The Savassi jazz festival from Belo Horizonte, Brazil visited our campus in September; pianist Andre Mehmani presented a masterclass on Brazilian jazz. The Columbia Jazz Composers Collective Recording Series was also established and will support a recording project for the next six years. In November, we had our first recording session for a CD that will be released in February. This was the first commercial recording ever made in the 80 years that Columbia has had a jazz band on campus—truly a momentous occasion!

Students from the LAJPP founded the **Jazz House** in the Residence Halls where fellow jazz musicians live and jam together, putting on concerts and lectures for the campus community. This is the first jazz residence at Columbia.

Vibraphonist **Jake Chapman** (CC '16) won the Yamaha Young Artists Competition in 2014. **Armand Hirsch** (CC '14) has been touring

with Bobby McFerrin since graduating. **Sam Reider** (CC '13), **Jacob Snider** (CC '13), and **David Su** (CC '14) all released their debut recordings in 2014.

### COLUMBIA UNIVERSITY ORCHESTRA

The 2014 and 2015 academic year is a momentous one for The Columbia University Orchestra (CUO). Through the generous support of a donor, the orchestra will perform at Alice Tully Hall in Lincoln Center for the first time in the history of the university. The CUO has grown exponentially during the past 12 years. This year we have close to 100 members who rehearse the classics of the orchestral literature each week, culminating in performances at the end of the semester. Members of the CUO include students from Columbia College, Barnard College, Teachers College, SIPA, SEAS, and CPS as well as students in the dual-degree program with the Juilliard School of Music. In December 2014, the orchestra played an exciting concert of Igor Stravinsky's spectacular ballet *The Firebird*, followed by Beethoven's epic Symphony No. 7 in A major. Assistant Conductor Taylor Brook will begin the concert with Mozart's Overture to *The Magic Flute*. On April 18, 2015, the CUO will present its first-ever **gala concert in Alice Tully Hall**, playing Ernest Chausson, *Poème* op. 25 and Gustav Mahler's *Symphony #1 in D major*. This event will be a great opportunity to display the outstanding musical talent of our students—and a milestone for Columbia.

Douglas Repetto,  
Assistant Professor,  
Sound Arts

## SOUND ARTS

The first class of the new Sound Arts MFA program is scheduled to graduate in spring 2015. The work being done is phenomenal!

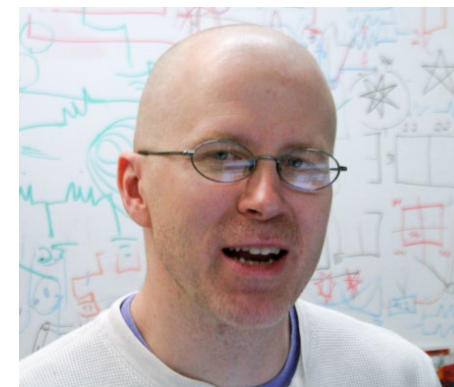
One of the most exciting aspects of the program is the range of activities that come under the "Sound Arts" rubric. From kinetic audio installations to audio/visual explorations of chaotic systems to 'constructed' performance contexts for traditional instruments, the creative freedom built into the program gives students the ability to explore the full extent of their artistic imagination.

The program offers close, highly individual interaction with faculty, and students benefit from the full span of creative and scholarly work being done at Columbia. This personalized approach promotes a broad range of interests in the student population.

The Sound Arts MFA program is helping to nurture the creative leaders of the future as the field of Sound Arts continues to grow. With the support of the School of the Arts, the Music Department and the world-renowned Computer Music Center at Columbia, students are learning the creative, intellectual, research and critical skills they will need to flourish.

For more information:

- Visit: [arts.columbia.edu/sound-arts](http://arts.columbia.edu/sound-arts)
- E-mail: [soundarts@columbia.edu](mailto:soundarts@columbia.edu)





## MUSIC THEORY

At the **Annual Meeting of the Society for Music Theory** in Milwaukee (November 2014), held in conjunction with the Annual Meeting of the American Musicological Society, the faculty, alumni, and affiliates of the Music Theory area garnered major awards, presented papers, and chaired panels.

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**Emerging Scholar Award**—for a book or article published no more than seven calendar years after the author's receipt of the Ph.D.

- Awarded to **Benjamin Steege** (Assistant Professor), *Helmholtz and the Modern Listener* (Cambridge University Press).

**Wallace Berry Award**—for a distinguished book by an author of any age or career stage.

- Awarded to **Elizabeth Hellmuth Margulis** (University of Arkansas; PhD 2003), *On Repeat: How Music Plays the Mind* (Oxford University Press).



**Outstanding Publication Award**—For a distinguished article by an author of any age or career stage.

- Awarded to **Nathan Martin** (Yale University; Mellon Postdoctoral Teaching Fellow 2009-11), “Rameau’s Changing Views on Supposition and Suspension,” *Journal of Music Theory*.

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**Eamonn Bell** (doctoral student in Theory) participated in the poster session “Empirical Approaches to Music Theory and Musicology” (a joint session with the American Musicological Society).

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**Maeve Sterbenz** (doctoral student in Theory) read “Listening through Movement: An Examination of Lar Lubovitch’s Choreography of the Adagio from Mozart’s Clarinet Concerto in A Major, K. 622” on “Dancing Undisciplined” (AMS Music and Dance Study Group).

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**Kate Heidemann** (Colby College; PhD 2014) read “Toward a System of Vocal Timbre Description in Popular Song” on “Timbre Rocks!” (SMT).

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**Maryam Moshaver** (University of Alberta; PhD 2006) read “Fundamental Bass and Metalanguage: An Anatomy of Two Analytical Practices” on “Theorists vs. Theorists” (SMT).

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**Max Schmeder** (UC Berkeley; PhD 2014) read “The ‘Goldberg’ Variations (1741) as a Rebuttal to Newton’s ‘Queries’ from the Opticks (1704/40)” on “Religion and Enlightenment in Germany” (AMS).

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**James Currie** (University at Buffalo; PhD 2001) participated in “Queer Music Theory: Interrogating Notes of Sexuality” (AMS LGBTQ Study Group & SMT Queer Resource Group).

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**Christopher Doll** (Rutgers University; PhD 2007) chaired “Rocky Relationships” (SMT).

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**Lydia Goehr** (Philosophy) gave the SMT Keynote Address “Does it Matter Where We Begin? Thinking about First Lines and False Starts.”

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**Ellie Hisama** (Theory and Historical Musicology) chaired “Timbreland.”

## EARLY MUSIC IN THE DIGITAL DOMAIN

“Early Music in the Digital Domain” (October 2014) featured three presentations of current digital humanities projects on music before 1600, all of them involving Columbia students or faculty.

- Mauro Calcagno (University of Pennsylvania) and Laurent Pugin (Répertoire International des Sources Musicales [RISM], Switzerland) spoke on the Marenzio Project, in which **Giuseppe Gerbino** is a principal co-investigator; **Isabella Livorni** (Barnard College, 2015) also spoke.
- The Lost Voices/Digital Duchemin project was presented by Richard Freedman of Haverford College with contributions from Micah Walter (Haverford College ‘14) and **Trey Toy**, New York University (BA, Columbia College ‘14).
- The Troubadour Encoding Project was presented by Ph.D. students **Eamonn Bell** (Theory) and **Russell O’Rourke** (Historical Musicology).



## MUSIC AND ARTS LIBRARY FOCUS: EXHIBITIONS

The Music & Arts Library houses many fine facsimile score editions, which are used as tools for study or investigation by scholars, researchers, teachers and others who might not have access to the original material. In fall 2014 the Library mounted an exhibition of over 20 items from its collections. Included were:

- **Music for King Henry : British Library, Manuscript, Royal 11 E XI.** (London : Folio Society, 2009), a facsimile of ‘The Royal Choirbook’, a collection of motets presented to King Henry VIII and Catherine of Aragon in 1518 and Alfonso X’s **Las cantigas de Santa María : Códice rico, Ms. T-1-1, Real biblioteca del Monasterio de San Lorenzo de El Escorial.** (Madrid : Patrimonio Nacional : Testimonio Compañía Editorial, 2011)
- The next exhibition on display in the fall semester of 2014 consisted of Hip-Hop LPs drawn from the Music & Arts Library’s collections. The exhibition presented 24 vinyl recordings, and includes a curated selection, with commentary, from Music Dept. graduate students **Kevin Holt** and **Maeve Sterbenz**, both students in Professor **Ellie Hisama’s Listening to Hip-Hop** class. Their featured artists include Jay-Z, Les Nubians, 2 Live Crew, 50 Cent, and others. All selections in the exhibition were chosen for their musical, historical and graphic design interest.



## MAJOR EVENTS IN SPRING 2015

All events are free and open to the public. Please join us!

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### Digital Projects of the Department of Music

February 27, 2015

523 Butler Library, 3-5 pm

This presentation will feature current digital research projects led by department faculty members Aaron Fox, Brad Garton, and Giuseppe Gerbino, and Mariusz Kozak.

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### Conference commemorating the fiftieth anniversary of Current Musicology

March 28-29, 2015

523 Butler Library

Georgina Born (Oxford) will give the keynote address. All of the journal's past editors are invited to attend.

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### The Daedalus String Quartet plays “In iij. Noct.” by Georg Friedrich Haas

April 2, 2015

Diana Center Oval, Barnard College, 8 pm

The quartet will be performed in complete darkness, with the musicians playing from memory in different parts of the room.

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### Carnegie Hall Gala

April 8, 2015

Weill Recital Hall, 8 pm

The performance will feature musicians from the Music Performance Program.

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### Columbia University Orchestra Gala

April 18, 2015

Alice Tully Hall, 8 pm

Program: Ernest Chausson, *Poème*, op. 25;  
Gustav Mahler, Symphony #1 in D major.

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### Armen Donelian and the Columbia University Jazz Ensembles

April 19, 2015

Teatro, Italian Academy, 8 pm

Armen Donelian (a Columbia alumnus) will play a jazz concert with ensembles from the Louis Armstrong Jazz Performance Program.

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### Concert of Works by Prokofiev

April 24, 2015

Teatro, Italian Academy, 8 pm

This event celebrates the installation of the Prokofiev Foundation Archive in the Rare Book and Manuscript Library, Butler Library.

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