

From the Chair

ow more than ever, the Department of Music feels like an extended family. Just in the last year, five of our members have had children: Zosha Di Castri and David Adamcyk's daughter Leonora, Mariusz Kozak's son Timothy, Taylor Brook's daughter Thora, Benjamin Steege's son Julian, and Galen De Graf's daughter Hedwig. The ongoing renewal of our community reminds me of the many long lives that our Department has touched. When alumni from the last half-century—including the founding editor of *Current Musicology*—flocked to the journal's 50th anniversary conference in the spring of 2015, the intermingling of generations yielded unprecedented encounters and exchanges of ideas. The conference and the accompanying exhibition in the Music and Arts Library, both expertly planned and executed by graduate students, demonstrated a felicitous *esprit de corps* and aptly conveyed the intellectual foment that has produced so many influential articles in *Current Musicology* over the decades.

That special energy also drives the achievements of the dedicated undergraduate musicians in the Music Performance Program, most of whom are not majors or concentrators in music. Generous gifts from parents of Columbia undergraduates have provided exceptional opportunities for student musicians. In 2015 the Columbia University Orchestra performed for the first time in Alice Tully Hall—an unforgettable experience for performers and audience alike. 2015 also saw the release of the Louis Armstrong Jazz Performance Program's first recording (Young Lions, vol. 1).

At a time when so many are subject to hardship and violence, our common occupation seems all the more life-affirming. The transformative power of music has been demonstrated by projects such as Aaron Fox's repatriation of Alaskan indigenous songs, George Lewis's Whispering Bayou civic artwork imagining the future of Houston, and Chris Washburne's teaching at the Sing Sing Correctional Facility. Every day, our Department introduces people to new musical experiences and ideas that will continue to live within them for years. Our students go out into the world well prepared to realize all kinds of dreams. As I contemplate the generations of our Department family reflected in this newsletter, I am ever more convinced that our shared aspirations will lead to a better future.

I look forward to hearing from you. Please send me your news by email (slb184@columbia.edu) or postal mail at the address on the back of this letter, follow the Department on Facebook and Twitter (both @departmentchair and music@columbia) and watch for our newly designed website, music.columbia.edu.



Yours sincerely,

Susan Boynton

Department Chair
slb184@columbia.edu

ALESSANDRA CIUCCI



Alessandra Ciucci joined the Department of Music as Assistant Professor of Ethnomusicology on July 1, 2015. Professor Ciucci received her PhD in music (Ethnomusicology) from

The City University of New York at The Graduate Center. She was a Mellon Post-Doctoral Fellow in the Department of Music at Columbia in 2008-2010, and is also an undergraduate alumna of the Department of Music at Columbia with a BA from Columbia's School of General Studies. Professor Ciucci's research interests include the music of Morocco, North Africa, the Mediterranean, music and migration, music and gender, sung poetry, and popular music of the Arab world. Her articles appear in Ethnomusicology, the Yearbook for Traditional Music, the International Journal of Middle East Studies, Mondi Migranti, Cahiers de musiques traditionnelles, in the Sage Encyclopedia of Ethnomusicology, and in several edited volumes. In November she presented "Performing Tradition in Contemporary Morocco: The Case of 'Abidat rma," at the international conference "Savoir-faire et

transmission des musiques de tradition orale," which is part of the "Constantine capitale de la culture arabe" year of the Centre National de Recherches Préhistoriques, Anthropologiques et Historiques (CNRPAH) in Algeria.

Professor Ciucci has been a recipient of a Fulbright Award (Morocco), a fellowship from the Jewish Foundation for the Education of Women, and a grant from the American Institute for Maghrib Studies. Before coming to Columbia she was on the faculty at Northeastern University.

NEW MELLON POSTDOCTORAL FELLOWS



Vilde Aaslid is an interdisciplinary music scholar with interests in text and improvisation. She completed her PhD in Critical and Comparative Studies in Music at the University of

Virginia in 2014, supported by a Jefferson Scholars Foundation fellowship. Her current book project examines the cultural and aesthetic interrelation of improvised music and poetry, building on her dissertation on jazz poetry intersection. Her work on Charles Mingus recently appeared in the *Journal of the Society for American Music*. She is also an active performer of the Norwegian hardanger fiddle and practitioner of traditional Norwegian singing and dancing.



Matthew
Goodheart is a
composer, improviser, and sound
artist who completed a PhD at
the University of
California at
Berkeley in 2013.
Following an early

career as a free-jazz pianist, he has developed a wide body of work that explores the relationships between performer, instrument, and listener. His diverse creations range from large-scale microtonal compositions to open improvisations to immersive sound installations—all unified by the analytic techniques and performative methodologies that bring forth the unique and subtle acoustic properties of individual musical instruments. Goodheart's approach results in a "generative foundation" for exploring issues of perception, technology, cultural ritual, and the psycho-physical impact of acoustic phenomena. He has won numerous awards and honors, including the 2014 Berlin Prize, and a 2013-14 Fulbright Grant to the Czech Republic where he worked with the historic quartertone pianos designed by Alois Hába.

NEW CORE LECTURERS IN MUSIC HUMANITIES



Mahir Cetiz earned his DMA from Columbia University, where he studied with Fred Lerdahl, Fabien Lévy and Tristan Murail. He has an undergraduate degree from Ankara

State Conservatory, where he studied cello, piano, conducting and composition. He also has masters' degrees in composition from the University of Memphis and conducting from Hacettepe University in Turkey. As the recipient of "the musician of the year award" from the British Council, he lived in Manchester, UK for two years while studying at Royal Northern College of Music and working as a pianist, composer and conductor. From 2003-2006 Cetiz was a faculty member in Bilkent University in Ankara, teaching composition and music theory courses. He is an active conductor and pianist. His compositional interests include musical traditions of the Middle East and India, medieval polyphony and the perception of musical gestures. He has composed works for orchestra, pieces for acoustic ensembles of different sizes, as well as solo instrumental pieces and pieces for electronics. Works by Cetiz have been performed by the International Contemporary Ensemble, Ensemble Intercontemporain, the New York Philharmonic, BBC Symphony, BBC

Philharmonic and Tonhalle-Orchester Zürich. Last year, Cetiz was a composer-in-residence at CIRM (Centre National de Création Musicale) and took part in the "MANCA Festival" in Nice with *La plus étrange des créatures* (for soprano, bass clarinet, and electronics).



Mario Diaz de Leon earned his DMA in composition from Columbia in 2013, and was appointed Core Lecturer in Music Humanities for 2015–2017. His work "Veni Lumen

Cordium," for string orchestra and electronics, was premiered in March 2015 by The String Orchestra of Brooklyn. A largeensemble collaboration with Nate Young (of the iconic noise band Wolf Eyes) was premiered in May of 2015 at the NYC edition of Tectonics Festival. July saw the release of "The Soul is the Arena" on Denovali Records, which featured works composed for ICE as part of his DMA dissertation. At the invitation of John Zorn, he undertook a weeklong residency at The Stone in August of 2015, which featured a 12-concert retrospective of his work dating back to 1999. This was followed by a two-week concert tour of Europe to support a new release of his solo performance project, Oneirogen. Also in 2015, Diaz de Leon was awarded a commission from Chamber Music America to compose a new evening length work for TAK Ensemble, which will be premiered in May 2016 at Roulette.



Caleb Mutch completed his PhD in 2015 with a dissertation on the development of the concept of the cadence in tonal theory. His research areas include the development and

transmission of music theory in antiquity and the medieval period, approaches to music historiography in the Romantic era, and historically informed approaches to Schenkerian analysis. He has presented parts of his dissertation research at the annual meetings of the Society for Music Theory and Music Theory Midwest, and has delivered papers on other subjects at past meetings of the Society for Music Theory and the Music Theory Society of New York State. In 2015 he published "Blainville's New Mode, or How the Plagal Cadence Became 'Plagal'" in Eighteenth-Century Music. In addition to teaching Music Humanities, Caleb has also taught courses in the undergraduate music theory curriculum at Columbia, as well as musicianship classes and a seminar in the history of music theory at the University of British Columbia.

TWO NEW POSTDOCTORAL FELLOWS IN THE COLUMBIA SOCIETY OF FELLOWS IN THE HUMANITIES



David Gutkin completed his PhD in Historical Musicology at Columbia in 2015 and was appointed a postdoctoral fellow at the Columbia Society of Fellows in the

Humanities and Lecturer in Music beginning July 1, 2015. His research focuses on European and American music from the early twentieth century through the present, with an emphasis on technologies of mediating music (from notation to television), processes of canon formation, and the role of sound in the constitution of national identity. Repertories of particular interest include opera and music theater, experimental improvisation and free jazz, various -isms of postwar composition (serialism, minimalism, spectralism), and American popular music of the last four decades. His dissertation explored antinomies of historical representation and national memory attending the resurgence of opera in the United States since the 1970s. Gutkin has published articles on Robert Ashley's television operas in The Opera Quarterly and on graphic notation in Perspectives of New Music. He also edited a special issue of Current Musicology on "Experimental Writing About Music."



Carmel Raz was appointed a postdoctoral fellow at the Columbia Society of Fellows in the Humanities and Lecturer in Music beginning July 1, 2015. Raz received her PhD

in music theory from Yale in May 2015. She holds a Diplom in violin from the Hochschule für Musik in Berlin, and a MA in composition from the University of Chicago. Her primary research interests focus on the music and neuroscience of the early Romantic period, in particular the influence of models of embodied cognition on musical works, instrument design, and aesthetics. Additional interests include Scottish Enlightenment music theory, the interaction between experimental music and phonetics in the early twentieth century, and music in the Middle East. She has received fellowships from the Whiting Foundation and the Baden-Württemberg Stiftung, as well as the Mellon Graduate Achievement Award. Her articles have appeared in 19th Century Music, the Zeitschrift der Gesellschaft für Musiktheorie, and the Journal of Neo-Victorian Studies. Raz is also active as a violinist, composer, and improviser.

FACULTY HIGHLIGHTS

Susan Boynton was selected for the 2014–15 Public Voices Fellowship of the Op Ed Project. She won two Hybrid Learning Grants from the Provost, one for using digital humanities in her graduate seminar on liturgical manuscripts in spring 2015, and the second one (with Brad Garton) for using music visualization software and the Mediathread tool in Music Humanities. In February she published "Restoration or Invention? Archbishop Cisneros and the Mozarabic Rite in Toledo" in the inaugural issue of the Yale Journal of Music & Religion and in October, a volume of essays, Resounding Images: Medieval Intersections of Art, Music, and Sound (Brepols Academic Publishers), coedited with Diane J. Reilly. In 2015–16 she is the Director of the MA in Medieval and Renaissance Studies in addition to serving as Chair of the Department.

Deborah Bradley-Kramer taught at Taipei National University of the Arts, and gave concert-lectures at the Hartt School of Music, Chopin University, Lodz Academy, and Bangkok's Chulalongkorn University. She presented a concert-lecture on Slonimsky's music at the College Music Society, and a talk on Pushkin and music at NYU's Jordan Center for Advanced Study of Russian. With SPEAKmusic, she performed at Klavierhaus, the Roerich Museum, and the Czech Center, improvising with newly discovered 1920s films. She recently premiered Columbia composer works on the AMPHIBIAN series, and completed a CD of the music of Jonathan Kramer. This season Bradley-Kramer performs in the inaugural season of the 92Y's "Soundspace" series, for which she serves as artistic director.

Zosha Di Castri and David Adamcyk

created *Phonobellow*, a new music theatre work with an interactive sound installation commissioned by the International Contemporary Ensemble (ICE) and premiered at Montréal Nouvelles Musiques. Zosha Di Castri's other recent performances included appearances with the Winnipeg Symphony Orchestra, MusicaNova (Helsinki), Taka Kigawa (New York), Kitchener-Waterloo Symphony, Aventa (Victoria), Talea Ensemble (Crested Butte), Vancouver Symphony Orchestra, and l'Orchestre symphonique de Montréal. The National Arts Centre Orchestra in Ottawa gave the premiere of her 25-minute multimedia work Dear Life for soprano, recorded narrator, and orchestra, based on a text by Alice Munro. In October, Anssi Karttunen gave the world premiere of her new composition for solo cello, Anssi de Suite.

Julia Doe began her appointment as Assistant Professor in July 2015, after being a Mellon postdoctoral fellow in the Department for two years. She published "Opéra-comique on the Eve of Revolution: Dalayrac's *Sargines* and the Development of 'Heroic' Comedy" in the *Journal of the American Musicological Society* (2015).

Kevin Fellezs was awarded a Center for the Study of Social Difference Grant for a project titled "Pacific Climate Circuits" (with Paige West, Anthropology, and JC Salyer, Law). He was also awarded the Tsunoda Fellowship in conjunction with Waseda University, Tokyo,

Japan, where he is conducting research on contemporary Japanese jazz during the 2015–16 academic year.

Walter Frisch's article "Arlen's Tapeworms: The Tunes That Got Away," was published in a special Tin Pan Alley issue of Musical Quarterly in Summer 2015. He gave a talk, "A Tale of Two 'Rainbows'," at The Society for American Music, Sacramento CA, in March 2015; a keynote lecture on "Schoenberg at the Mirror: Reflections On (and In) the First String Quartet, Op. 7" at the conference "Contemplating the Musical Idea," in honor of Severine Neff, at UNC, Chapel Hill, in March 2015; and a lecture on "That Old Jewish Magic? Harold Arlen and American Popular Song" at The Jewish Music Forum in New York in April 2015. He is currently working on a book about the song "Over the Rainbow" for a new Oxford University Press series, Keynotes.

Brad Garton won the Lenfest Distinguished Faculty Award and a Provost's Hybrid Learning Grant (with Susan Boynton) for the use of musical visualization in Music Humanities He was a featured performer in the 2015 SEAMUS conference (with Terry Pender and Gregory Taylor). In February 2015, Garton gave a public presentation of his Memory Book app at the Italian Academy for Advanced Studies in America. The capacity crowd included students, alumni, and friends. In June 2015, with the support of a grant from the Toshiba International Foundation, Garton and Douglas Repetto gave a two-week workshop at the Japanese National Informatics Institute's Seminar House for Advanced Studies in Karuizawa, Nagano Prefecture. The workshop explored the materials used in and the technological enhancement of traditional Japanese musical instruments, with participants from Japan and Columbia.

Brad Garton and Douglas Repetto with the workshop participants



Giuseppe Gerbino gave a keynote address entitled "Music of Words and Words in Music: The Pursuit of *gravità* in the late Renaissance Madrigal," at the Annual Conference of the Center for Medieval and Renaissance Studies of Binghamton University (SUNY), "Authority and Materiality in the Italian Songbook: From the Medieval Lyric to the Early-Modern Madrigal," May 1–2, 2015. He published "The Sound of Phantasia in Motion: Musical Imagination form Aristotle to Zarlino," in *Revista Música*. Gerbino is currently Chair of Music Humanities.

Georg Friedrich Haas's Second String Quartet and song cycle ATTHIS were performed at the Linbury Studio Theatre of the Royal Opera House in Covent Garden, London. His new opera *Morgen und Abend*, based on a novel by the Norwegian writer Jon Fosse, had its premiere at the Royal Opera House in November. An article published in the Guardian in October engaged Haas in conversation about his opera and its "theatre of the emotions."

Ellie Hisama published "Diving into the Earth': Julius Eastman's Musical Worlds," in *Rethinking Difference in Music Scholarship* (Cambridge University Press, 2015). Last spring she gave four invited lectures: "Blackness in a White Void': Music in the Films of Isaac Julien," Keynote, 2015 Music Graduate Students' Symposium, McGill University; "A Complex Dissonant Veil of Sound': Ruth Crawford's Chants for Women's Chorus," 2015 Hartt Music

Theory Forum, Hartt School of Music; "Isaac Julien's Sonic Imaginary," Stony Brook University, Department of Music; and "Graduate Teaching and Feminist Pedagogy," Mellon Mays Undergraduate Fellowship Program, Barnard College. She also chaired three panels: Critical Approaches to Music and Race, Columbia Music Scholarship Conference; the panel Millennial Topics and a special session on Bay Area Cambodian American and African American musicians, Society for American Music meeting, Sacramento. In May, she was an invited speaker at the panel "The Sciences vs. The Humanities," Center for Science and Society.

Mariusz Kozak published "Listeners' Bodies in Music Analysis: Gestures, Motor Intentionality, and Models." *Music Theory Online* 21, no. 3 (September 2015). In September 2015 he spoke on "Capturing Dance" at the University Seminar "Studies in Dance" and in October he presented "Enacting Temporal Anxiety in Andriessen's *De Tijd*" in the Musicology and Theory Colloquium at the University of Colorado, Boulder.

Fred Lerdahl's *Give and Take* was premiered by Ernst Kovacic and Anssi Karttunen at the Musica Nova Helsinki 2015 Festival, where he was composer-in-residence. His *Time and Again* had its premiere in April 2015 with three performances by the Saint Paul Chamber Orchestra, Roberto Abbado conducting. *Fire and Ice* was performed at the Tanglewood Festival, having been commissioned for the Festival's 75th anniversary. Lerdahl published three articles: "Tension and Expectation in a Schubert Song," in *Musical Implications: Essays in Honor of Eugene*



Magdalena Stern-Baczewska and Marti Newland



Fred Lerdahl with Elizabeth Fischborn and Edwin Barker, the performers of *Fire and Ice*

Narmour; "Concepts and Representations of Musical Hierarchies," in Music Perception, 33 (2015); and "Structure and Ambiguity in a Schumann Song," in Structures in the Mind: Essays on Language, Music and Cognition in Honor of Ray Jackendoff.

George Lewis was elected a 2015 Fellow of the American Academy of Arts and Sciences, and was appointed a 2015 Fellow of the John Simon Guggenheim Foundation. Professor Lewis received the honorary degree of Doctor of Music from the University of Edinburgh on June 27, 2015. His opera Afterword, the AACM (as) Opera had its premiere



at the Museum of Contemporary Art in Chicago in October 2015. Portions of the opera were performed in spring 2015 at Roulette. In November 2015

Lewis gave the President's Endowed Plenary Lecture at the Annual Meeting of the American Musicological Society.



On June 5th, 2015, Jeffrey Milarsky made his New York Philharmonic debut conducting a program of music by Takemitsu, Messiaen, Fujikura,

and Mochizuki. He will conduct the New York Philharmonic for the second time in November of 2015 (Mario Davidovsky's *Flashbacks*). In December, Milarsky will conduct a program of music by John Luther Adams, Milton Babbitt, and Charles Wuorinen with the New World Symphony.

In conjunction with Music Humanities, Marti Newland produced "Concert Spirituals and the Black Soprano" in St. Paul's Chapel with Music Performance Program Director Magdalena Stern-Baczewska. The event included special guest Dr. Paul T. Kwami, director of the Fisk Jubilee Singers, PhD candidate Whitney Slaten, Professor Kevin Fellezs, and Professor Farah Griffin. Newland also gave a lecture-recital at Bard College. She is a guest co-editor for the fall 2015 American Music Review, which will feature articles from the Harlem Renaissance opera panel that she moderated and organized for the Heyman Center Public Humanities Initiative sponsored conference "Restaging the Harlem Renaissance: New Views on the Performing Arts in Black Manhattan."

Ana María Ochoa published Aurality: Listening and Knowledge in Nineteenth-Century Colombia. She gave the Cátedra Jesús C. Romero lectures at CENIDIM (Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez") in Mexico City.

Elaine Sisman taught the inaugural section of Music Humanities at Reid Hall in Paris during Spring 2015, an unparalleled teaching experience with outstanding students, staff, and cultural resources. She also embarked on a CD and lecture collaboration with Swiss-Italian pianist Olivier Cavé that reveals

connections between Haydn and Scarlatti. She gave invited papers at the IAML/IMS conference at Juilliard in June and at Duke in September, as well as the keynote at the "Sonorous Sublimes" conference at the University of Cambridge in June. Her essay, "Music and the Labyrinth of Melancholy," has just been published in the Oxford Handbook of Music and Disability Studies, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus.

In 2014-15, **Benjamin Steege** (Columbia College, 2000) held research fellowships from the National Endowment for the Humanities and the Radcliffe Institute for Advanced Studies at Harvard University, where he was in residence working on a new book, *Music and the Resistance to Psychology*, 1908–1968.

Magdalena Stern-Baczewska



Magdalena Stern-Baczewska made her solo debut with the San Francisco Symphony in April, stepping in last-minute for a sold-out Davies Symphony Hall performance of Tan Dun's Banquet Concerto. In May she also gave piano master classes in the Central Conservatory in Beijing, China. Summer highlights include a concert appearance with violinist Joshua Bell, performances and piano master classes at the Grassland International Music Festival (Hohhot, Inner Mongolia); International Keyboard Institute and Festival (NYC); New York Piano Festival (NYC). Baczewska performed Bach's Goldberg Variations on the harpsichord, piano, and fortepiano in New York, Italy, and France (Reid Hall). The double-bill New York performance marked the first time since the 1977 Carnegie Hall performance by Rosalyn Tureck.



Peter M. Susser (DMA, Composition, 1994) had his String Quartet No. 1 performed by the Cassatt String Quartet at the Jamesport Meeting House, Jamesport, NY in May 2015.

The program included the String Quartet by former Columbia Music Department Professor Douglas Moore. The Cassatt Quartet has commissioned Susser to compose what will be his third string quartet.

Chris Washburne (PhD, Ethnomusicology, 1999) released Low Ridin' on the ZOHO record label. It is his eleventh album as a leader, and the sixth with his group, SYO-TOS. In July 2015 Columbia News ran a feature on Washburne, describing the music program he leads at the maximum-security Sing Sing Correctional Facility in Ossining, NY. The program is part of his involvement over the last 15 years with Carnegie Hall's Musical Connections program. Besides teaching and performing at Sing Sing, Washburne takes his trombone and his band to community centers, hospitals, homeless shelters and juvenile justice facilities throughout the New York area.

ALUMNI ACHIEVEMENTS

NEWS FROM OUR DOCTORAL ALUMNI

Kristy Riggs Barbacane (PhD, Historical Musicology, 2012), is an Advising Dean at Columbia's Center for Student Advising and teaches Music History at Barnard College. She administers CSArts, which displays on the walls of the Center for Student Advising selections of writing, music, and visual art and film created by CC and SEAS students.

Nili Belkind (PhD, Ethnomusicology, 2014) has been awarded a two-year Illinois Program for Research in the Humanities-Mellon Post-Doctoral Fellowship in the Humanities at the University of Illinois at Urbana-Champaign.

Tyler Bickford (PhD, Ethnomusicology, 2011) published "Tween Intimacy and the Problem of Public Life in Children's Media: 'Having It All' on the Disney Channel's Hannah Montana," WSQ: Women's Studies Quarterly, 43 (Spring/Summer 2015), pp. 66–82.

2014 Composition DMA Courtney Bryan's American Composers Orchestra commission, *Sanctum*, had its world premiere at Jazz at Lincoln Center in "Blues Symphony & Beyond" on April 9th 2015. Courtney performed original music at the New Orleans Jazz and Heritage Festival on May 3, along with musicians Troi Bechet (voice), Brian Quezerque (electric bass), and Miles Labat (drums). She also participated in the

Harlem Shrines Jazz Festival in a panel and performance at Union Theological Seminary, James Chapel: "Jazz and the Spirit: Freedom Now, Again." Courtney collaborated with artist Steffani Jemison on her new multipart commission *Promise Machine*, performed at the Museum of Modern Art (MoMA) in New York City in June 2015, in conjunction with the exhibition *One Way Ticket: Jacob Lawrence's Migration Series and Other Visions of the Great Movement North*.

Daniel Callahan (PhD, Historical Musicology, 2012), Assistant Professor at Boston College, returned to Columbia to speak at the University Seminar "Studies in Dance" on his book in progress, *The Dancer from the Music*. In this book Callahan proposes choreomusicality as an exemplary lens for viewing the meeting of music's ineffability with the agency, identity, and physical reality of a listening and performing body.

Eric Chasalow (DMA, Composition) is Dean of the Graduate School of Arts and Sciences at Brandeis University. Chasalow has recently released a new CD of his music, *Are You Radioactive, Pal?*, and a concert featuring the Dinosaur Annex Ensemble was held in his honor on October 24, 2015, in Brandeis' Slosburg Music Center.

Anthony Cheung (DMA, Composition, 2010) is the Daniel R. Lewis Young Composer Fellow with the Cleveland Orchestra.

Natacha Diels (DMA, Composition, 2015) was appointed Assistant Professor at the University of California at San Diego.

Ryan Dohoney (PhD, Historical Musicology, 2009) was awarded a 2015 ACLS Fellowship for his project "Abstraction as Ecumenism in Late Modernity: Morton Feldman and the Rothko Chapel."

Luke DuBois (DMA, Composition, 2003) was promoted to Associate Professor with Tenure at NYU, where he directs the NYU/ Poly media lab. His solo exhibition, "R. Luke DuBois–Now," is at the Orange County Museum of Art (Newport Beach, CA) until February 28, 2016.

Son Bekardt

Jason Eckardt (DMA, Composition, 1998) was awarded a 2015 Charles Ives Fellowship of \$15,000 from the American Academy of Arts and Letters. His new CD, "Subject," was

released by the Tzadik label in May 2015. In 2015–16 he is a Visiting Professor of Composition at the Peabody Conservatory.

Andrew Eisenberg (PhD, Ethnomusicology, 2009) has been appointed Assistant Professor of Music at NYU/Abu Dhabi.

Lauren Flood (PhD, Ethnomusicology, 2015) presented the paper "Dark Circuits: Technoscience, Sonic Black Boxes, and Modes of Knowledge" at the Stony Brook Music Symposium and presented "DIY Music Technology: Underground Scenes of Experimental Instrument Building in New York and Berlin" at the conference "Crossing Borders of Underground Music Scenes" at the University of Porto in Portugal.

David Gutkin (PhD, Historical Musicology, 2015) was appointed to the Columbia Society of Fellows in 2015. (For his full biography, see the New Faculty page.)

Kate Heidemann (PhD, Music Theory, 2014) has been appointed Visiting Assistant Professor of Music at Colby College for 2015–16.

Nicholas (Niko) Higgins, (PhD, Ethnomusicology, 2013), has been appointed to a (renewable) Guest Faculty position at Sarah Lawrence College.

Bryan Jacobs (DMA, Composition, 2015) had "Subwhistle," a sound art installation piece, featured at the NYC Electronic Music

Festival (June 21–28, 2015); "Dis Un II Im Ir" was played in Italy, Finland and many cities in the US; "Organic Synthesis, Volume 1" was premiered by Ensemble Pamplemousse in New York (May 19, 2015), and his "Cello+Electronics" was premiered by Séverine Ballon at the DiMenna Center in New York on May 6, 2015.

Aaron Johnson (PhD, Historical Musicology, 2014) joined the Department of Music at the University of Pittsburgh in fall 2015 as Assistant Professor of Music in Jazz Studies.

Rebecca Y. Kim (PhD, Historical Musicology, 2008) presented a lecture and workshop in November on Korean gayageum at Harvard University, Holden Chapel, sponsored by the Donghwa Cultural Foundation. She is also editing a collection of essays on Earle Brown.

Stephen Lehman (DMA, Composition, 2012) is a 2015 Guggenheim Fellow.

Alex Mincek (DMA, Composition, 2011) received the 2015 Benjamin H. Danks Award of \$20,000 for a young composer of ensemble music from the American Academy of Arts and Letters. His music will be featured in a Composer Portrait concert at Miller Theatre in February 2016.

Matthew D. Morrison (PhD, Historical Musicology, 2014) is completing his second year as a Postdoctoral Faculty Fellow at The Clive Davis Institute of Recorded Music at New York University's Tisch School of the

Arts. Recently, he gave a pre-concert lecture at the Skirball Center for the Performing Arts for the opening of Donald Byrd's *The Minstrel Show Revisited*. Matthew currently serves as the Dean of Faculty for The DuBois Scholars Summer Institute at Princeton University, and will be scholar-in-residence at the *Sinners and Saints* music festival in December 2015, curated by composer and vocalist Imani Uzuri.



(DMA, Composition, 2015) was appointed Associate Professor of Composition and Theory at Toho Gakuen School of Music in Tokyo, Japan as of April 2015. On

Yoshiaki Onishi

May 9, 2015, Dr. Onishi's Tramespace II for large ensemble (2013-15) was premièred in Cologne, Germany, by Ensemble Intercontemporain, under the direction of Pablo Heras-Casado. The piece is an accompanying musical work to his dissertation at Columbia, Tramespace I, which was reviewed by major music magazine in Germany, "Das Orchester." He was a visiting lecturer at Takefu International Music Festival in Fukui, Japan, where his Parti... for violin solo (2012-14, revised 2015) was premièred in its final version by Yasutaka Hemmi. Anssi Karttunen gave the world premiere of Onishi's new work for cello at Scandinavia House in October.

Sean Parr (PhD, Historical Musicology, 2010) was promoted and granted tenure at Saint Anselm College. He secured funding to renovate the College's arts building (for which he designed practice rooms) and purchase pianos. Sean created a new curriculum of performance instruction at Saint Anselm, which now offers music lessons for credit for the first time. He has published "Dance and the Female Singer in Second Empire Opera," 19th-Century Music 36 (2012) and "Caroline Carvalho and Nineteenth-Century Coloratura," Cambridge Opera Journal 23 (2011).

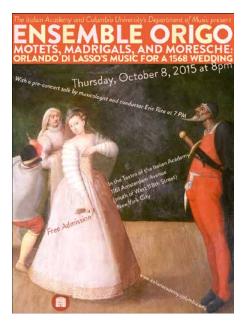
Benjamin Piekut (PhD, Historical Musicology, 2008) was promoted to Associate Professor of Music with tenure at Cornell University. He recently returned to the Columbia Department of Music to present "Avoiding A Theory of the Vernacular Avant-Garde" in the Historical Musicology and Theory Colloquium Series.

Sam Pluta (DMA, Composition, 2012) has recently been awarded commissions from the Fromm Foundation and the Barlow Endowment. His Fromm commissioned work, *Seven Systems*, was given its premiere this fall by Yarn/Wire at Issue Project Room, and will be recorded and released in the coming months. Additionally, this past summer Sam performed at the Mulhouse Jazz Festival with the Evan Parker Electro-Acoustic Ensemble and at the Newport Jazz Festival with the Peter Evans Quintet.



Eric Rice (PhD, Historical Musicology, 2002), Department Head, Associate Professor of Music History, and Director of Collegium Musicum at the University of

Connecticut, returned to Columbia in October to direct his Ensemble Origo in a program entitled "Motets, Madrigals, and Moresche: Orlando di Lasso's Music for the Commedia dell'Arte at a 1568 Wedding" at the Italian Academy for Advanced Studies in America, which co-sponsored the event with the Department of Music. Eric's pre-concert lecture discussed the non-Neapolitan portions of Lasso's *villanelle* texts recently



identified as Kanuri, the language of the Bornu Empire in the Lake Chad region from which many African slaves came to Naples. Eric was Artistic Director of the Connecticut Early Music Festival from 2007 to 2015.

Alexander Rothe (PhD, Historical Musicology, 2015) defended his dissertation, "Staging the Past: Richard Wagner's Ring Cycle in Divided Germany during the 1970s and 1980s," on May 6, 2015. Alex has received grants from Fulbright and DAAD.

Edgardo Salinas (PhD, Historical Musicology, 2011) was a consultant for the Universidad Nacional de Rosario's curricula for a new master's program in chamber music. He presented "Friedrich Schlegel, Wordless Music, and the Paradox of Mediated Immediacy" at the Thirty-Ninth Annual Conference of the German Studies Association in Washington DC (October 2015). Also at the GSA Conference, Lauren Flood (PhD, Ethnomusicology, 2015) presented "Critical Organology: Noise, Materiality, and Invention in Berlin." The two panels were both sponsored by the Music and Sound Studies Network.

Ryan Skinner (PhD, Ethnomusicology, 2009) was recently awarded a Charles A. Ryskamp ACLS Research Fellowship 2015 for his project "Race, Politics, and Performance in Afro-Swedish Public Culture."

Kate Soper (DMA, Composition, 2011), Assistant Professor at Smith College, was featured in a *New York Times* ArtsBeat article in December 2014, including a video of her performing "Go Away," from her 2011 "Only the Words Themselves Mean What They Say," with flutist Erin Lesser. In 2015, Soper's music was performed in the Sonic Festival in New York, the NUNC! 2 Festival at Northwestern University, and in the New York Philharmonic's CONTACT series.

Music at St. Paul's hosted a sound installation by Jeff Talman (DMA, Composition), When Soaring Sings, which transformed the space of St. Paul's Chapel into a resonant experience in April 2015. He then published an article in the New York Times in June 2015, "Birds of New York: A Soundscape," which traces the relationship of birds and birdsong with his artwork, including "When Soaring Sings."

Joshua Walden (PhD, Historical Musicology, 2008) is on the musicology faculty at Johns Hopkins Peabody Institute. He is the recipient of the ASCAP Deems Taylor/Virgil Thomson Award for his 2014 article "The 'Yidishe Paganini': Sholem Aleichem's Stempenyu, the Music of Yiddish Theatre, and the Character of the Shtetl Fiddler." His book Sounding Authentic: The Rural Miniature and Musical Modernism, published in the AMS Studies in Music series (Oxford University Press, 2014) won the ARSC Award for Excellence in Historical Research on Classical Music: Discography. Walden has edited two volumes for Cambridge University Press, Representation in Western Music (2013; paperback 2015) and The Cambridge Companion to *Jewish Music* (December 2015).

Wang Lu (DMA, Composition, 2012) was appointed Assistant Professor in Composition and Theory at Brown University. Her "Urban Inventory" was featured in the MATA Festival in April 2015.

In November 2015 the Mivos Quartet performed "being time" by Eric Wubbels (DMA, Composition, 2010) at Roulette, with electronics performed by DMA alumnus Bryan Jacobs. Wubbels is a Visiting Assistant Professor of Music at Amherst College for 2015–16.

DEPARTMENTAL HONORS



Audrey Amsellem of General Studies received Music Department Honors for her thesis "Iceland and Songs of Dreams of Mankind," written

under the supervision of Aaron Fox.

Two students in Columbia College received Departmental Honors:



Zeynep Toraman and Yeana Lee Mitchell Veith received Honors for his project "Spaces: Electro-Acoustic Synthesis in Song" along with five different pieces he realized as part of the project.

NEWS OF OUR UNDERGRADUATE ALUMNI

Tareq Abuissa (Columbia College 2014) is a Teaching Artist with MakerState and Learning through an Expanded Arts Program (LeAP), leading elementary classes in various school residencies. In summer 2015, Tareq interned in Marketing and Development at the Chamber Music Society of Lincoln Center.

Isaac Assor (Columbia College 2014) is completing an MM in Vocal Performance and Literature at the Eastman School of Music in Rochester, NY. In November he sang a leading role in Eastman Opera Theatre's production of *Hydrogen Jukebox*, with music by Philip Glass set to poetry by Allan Ginsberg, and in the spring he will sing Figaro in *The Marriage of Figaro*.

Andrea Cortes-Comerer (Columbia College 2005) established a Music Prize Fund to assist outstanding music majors who are rising seniors in Columbia College receiving financial aid.

Richard Carrick (Columbia College 1993 and former Visiting Professor of Composition) is a 2015 Guggenheim Fellow.

Courtney Craig (Barnard College 2015) has recently accepted a position as marketing assistant at Columbia Records.

Anna Dugan (Columbia College/Juilliard 2014) is currently pursuing her master's of music in vocal performance at the Manhattan School of Music. In December, she will sing the Marquise de Merteuil in MSM's fall opera, *Dangerous Liaisons* by Conrad Susa. Anna was recently selected as a district winner of the Metropolitan Opera National Council Eastern Division.

Rebecca Gray (Barnard College 2013) recently left her position as Senior Producer and Music Supervisor at MassiveMusic to pursue freelance music production in Los Angeles.

Solomon Hoffman (Columbia College 2014) conducted his arrangements in performances by the Songwriters' Orchestra at 54 Below and the Laurie Beechman Theatre. The Orchestra members include Columbians Corinna Boylan, Magnus Ferguson, Caroline Sonett, David Su, Elizabeth Sun, and Sophia Sun. Among the vocalists were singer-songwriters Sarah Dooley (Barnard College 2011) and Olivia Khera Harris (Columbia College 2014).

Katherine Huet (Barnard College 2015) recently began working as an analyst in the royalty audit department at Warner Music Group.

Kevin Lee (Columbia College 2014) is in his fourth year as the Artistic Director of the Columbia Bach Society, where he has been working to forge stronger relationships with the University and local community, and foster artistic excellence. This has culminated in BachSoc's 15th anniversary Gala year with a series of concerts and events aimed at celebrating the ensemble's hard work and thanking its many supporters for their continued generosity.

Yeana Lee (Columbia College 2015) graduated with departmental honors and was elected to Phi Beta Kappa.

Sophie Lewis (Barnard College 2015) was elected to Phi Beta Kappa. Sophie now works for the Lower Manhattan Cultural Council and sings for the Basilica of Regina Pacis in Brooklyn.

Isabella Livorni (Barnard College 2015) gave a paper entitled "Tracking the *Tensol Tenzone*: Changes in Performance, Composition and Transmission of Debate Poetry and Song in the Occitan and Italian Lyric Traditions, c. 1180–1320" at the 2015 SUNY-Binghamton Center for Medieval and Renaissance Studies Conference. Isabella was also elected to Phi Beta Kappa. She now works at Columbia as the coordinator of the Medieval & Renaissance Studies Program and sings at the Brick Presbyterian Church.

Kate Mullen (Barnard College 2014) is currently pursuing a dual master's degree in ethnomusicology and library science at Indiana University-Bloomington. At Indiana, Kate has an assistantship working at the Archives of Traditional Music.



Amalia Rinehart (Columbia College 2014) is attending Stony Brook University, where she is studying for her master's of music in piano performance with Gilbert Kalish.

Andrew Rodriguez (Columbia College 2015) has recently accepted an internship at ATO Records. Andrew runs the music website *Are You Hip To This*.

Amir Safavi (Columbia College 2014) is a guest soloist on two programs with the Toronto Symphony Orchestra this season, performing Vivaldi's "Winter" from the *Four Seasons* (December 10th and 13th) and Piazzolla's *Invierno Porteño* (February 2nd–7th). He has also been selected to serve as Guest Concertmaster of Orchestra Toronto in spring 2016.

Julia Sayles (Barnard College 2014) is starting a chapter of the non-profit Musical Mentors Collaborative at Tufts University, where she is studying for her master's in education.

Caroline Sonett (Columbia College 2014) is pursuing an MM in Flute at the Eastman School of Music in Rochester, NY. She is a member of the Songwriters' Orchestra, directed by Solomon Hoffman (Columbia College 2014).

Sarah Jane Starcher Germani (General Studies 2014) has recently accepted a position as director of music and organist at St Brendan's Church in Midwood, Brooklyn. Sarah Jane

is an active organist; in June, she performed at St Patrick's Cathedral for the closing concert of the Musforum Conference, and in November at Columbia's St Paul's Chapel.

David Su (Columbia College 2014) was recently hired as a principal engineer for Amper Music, where he is architecting an algorithmic "composer" for artificial intelligence software that writes music for video content. He has also been touring the United States with various musical projects (including fellow Columbia alumni Morningsiders), performing at SXSW and Lincoln Center among other festivals and venues.

Rachel Susser (Barnard College 2014) has won a 2015–16 Student Fulbright Award to Bulgaria and Romania and was elected to Phi Beta Kappa.

Trey Toy (Columbia College 2014) is finishing his master's of music in scoring for film and multimedia at NYU. He composed additional music for *Immigration Battles*, a documentary in the New York Film Festival that recently aired on PBS.

Martina Weidenbaum (Barnard College 2013) has started the New York Children's Opera Studio, a program that gives children an introduction to opera through music, storytelling, language, movement and design.

UNDERGRADUATE NEWS

Esther Adams (Barnard) published a paper entitled "Opera in 20th Century America: Overcoming the Racialization of Sound" in *New Errands: The Undergraduate Journal of American Studies* in spring 2015.

Paul Bloom took a quintet into the studio this summer to record his suite "The Aeneid"—his musical re-interpretation of Virgil's epic poem. The music, which attempts to draw parallels between the creation of the Roman Empire and that of the United States, will be released as a full-length album in the next few months. Paul also plays at Silvana (116th and Frederick Douglass) every other Wednesday in the house band for the "Shed" jam session, and on November 28 he will play at the Blue Note for guitarist Marcus Machado's EP release show.

Ricardo Bustamante was awarded the Mary Seaman Scholarship for academic achievements by the School of General Studies for 2015–2016.

Jacob Chapman and Javier Llaca were the recipients of the first Music Prize thanks to a gift from Music alumna Andrea Cortes-Comerer (Columbia College 2005).

Ellie Deresiewicz accepted an internship in summer 2015 with Secret Road Music, a boutique music publishing, licensing, and management company based in Los Angeles, with offices in New York City and Nashville.

*

Christopher Chin and Robert Fernandez had their compositions exhibited in the Center for Student Advising in fall 2015 as part of the CSArts program that displays works by students.

Fernanda Douglas' musical *Plath.* (with lyrics by Molly Rose Heller and orchestrated by Solomon Hoffman '14) was presented at the New York Fringe Festival in summer 2015.

Annie Guo will be a Production Intern for the Mostly Mozart Festival Orchestra in 2016.

Jacob Gelber's choral piece "Hodie Christus Natus Est" won the DC-based Cantate Chamber Singers Young Composers Contest in 2015. The piece will be premiered at St John's Norwood Parish in Bethesda, MD, in December.

Daniel Lazour's musical theater piece *We Live in Cairo* (music by Daniel Lazour, lyrics by Patrick Lazour) was presented at the Eugene O'Neill Theatre Center's 2015 National Musical Theatre Conference (NMTC) in Waterford, CT. In September 2015, Daniel and Patrick were selected as Dramatists Guild Fellows for the 2015–2016

Dramatists Guild of America season, a highly selective nine-month program that will allow the brothers to continue to develop the show with experienced theater professionals and mentors in New York. The Columbia College website recently wrote an article about Daniel, "Finding Focus in Composing"; in the article, Daniel stated, "Studying music here [at Columbia] has granted me the time to contemplate and understand what it is I like to listen to—and from there I can understand what it is I want to compose."

Christine Rosenblatt (Barnard) premiered "Missing Gemini: A New Musical"—for which she wrote the book, music and lyrics—in November, with the Columbia New Opera Workshop.

Angela Scorese (Barnard) will be playing the Countess in the Barnard-Columbia Chorus' chamber opera, Thea Musgrave's *The Voice of Ariadne*.

GRADUATE STUDENT NEWS

Eamonn Bell has been selected to participate in the Digital Centers Internship Program at the Columbia University Libraries for the 2015–16 academic year, collaborating with librarians and technologists in supporting and promoting digital scholarship on the Columbia University campus. Eamonn and Russell O'Rourke collaborate on the Troubadour Encoding Project (a searchable database of troubadour melodies).

Elliott Cairns' "Rediscovering an American Master: The Ulysses Kay Papers" was recently featured as the cover article in the most recent issue of *American Music Review*. Those interested can find it online on the website of the H. Wiley Hitchcock Institute for Studies in American Music, www.hisam.org. Cairns was awarded a Mellon Humanities International Travel Award for the fall semester. At the Annual Meeting of the American Musicological Society in Louisville, he presented "The Berliner Phonogramm-Archiv: Where Musicology Met Anthropology."

Nicholas Chong was invited by the Cecilia Chorus of New York to give its annual David Randolph Lecture on March 22; his talk was entitled "Beethoven, German Catholicism, and His Two Masses." Nicholas was also invited to give a paper, "The Sources of Beethoven's Religious Views," at a May 1st symposium organized by the Yale Institute of Sacred Music, on "Beethoven's Sacred Music in Context."

Eliška Cílková (Czech Republic), 2014–15 Fulbright Scholar in the Department of Music, won the "AHUV PRIZE" for Best Czech Composer under 30. Her String Quartet No. 3 ("Inspired by the Work of Jiří Pick") was premiered by the Daedalus Quartet at the 92nd Street Y in October.

César Colón-Montijo recently published the edited volume *Cocinando suave: ensayos de salsa en Puerto Rico* (Caracas: El Perro y la Rana, 2015). The volume was launched at the Venezuelan Book Fair on March 19, 2015, where the invited country was Puerto Rico. The volume contains essays by highly recognized salsa scholars such as Juan Flores, **Chris Washburne**, Frances Aparicio, Jairo Moreno, Ángel Quintero-Rivera, Juan Otero-Garabís, Licia Fiol-Matta, and Juan Carlos Quintero-Herencia, among others.

Stylianos Dimou's International Ensemble Modern commission *Dualities* (2015) was premiered, during the Gaudeamus Music Week in the Netherlands and received its second performance in Frankfurt, Germany at the Hochschule für Musik und Darstellende Kunst. He also received a commission for a new piece, *my grounding* | *surrounding* [it]_ self/h_I. (2015) which was premiered by the Slagwerk Den Haag percussion ensemble.

William Dougherty presented his paper "Pitch as Process: Harmonic Development in Horatiu Radulescu's 5th String Quartet, before the universe was born" this past summer at the Mozarteum in Salzburg as part of Mikrotöne: Small is Beautiful, a conference on microtonal music co-organized by the International Ekmelic Music Society and EUROMicroFest2015. William has been awarded a 2016 commission for the San Francisco-based ensemble, Wild Rumpus, as part of their annual commissioning project. This spring his review of the New York Premiere of La Monte Young's Trio for Strings Original Full Length Version will be published in the forthcoming issue of *Tempo*. As a recipient of a Copland House Residency Award, William will spend a month in the summer of 2016 in residence at Aaron Copland's longtime home—a National Historic Landmark in Cortlandt Manor, New York.

Andrés García Molina received the Institute for Latin American Studies' summer field research grant for preliminary fieldwork on sound, media, and infrastructure in Cuba. He has two forthcoming publications: a review of "Japanoise," by David Novak, in *Current Musicology*, and "Labor and the Performance of Place in the Upper Putumayo," in *Revista Transcultural de Música*.



John Glasenapp OSB presented the paper "Moving in Time: History, Liturgy, and Multimedia in the Exultet Rolls of Southern Italy" at the Mostly Orthos Conference

of the Axion Estin Foundation. He has also begun a project to enter the contents of several of Columbia University's medieval liturgical manuscripts into the international Cantus Database.

Barbora Gregusova presented paper "Reconsidering Fibich's *Šárka*: Myth, Gender, and the Construction of a Nation" at the 2nd International Festival of Czech Music (12–22 November 2015), hosted by the College of Music at the University of North

Texas and the Czech Educational Foundation of Texas. The festival will be live-streamed on the internet and the proceedings from the academic conference will be published in UNT's journal *Harmonia*. Her paper "Analyzing Wagner's *Der Engel*: Questions Posed After Application of Recent Transformation Theories," will be published in a collection of essays *Form and Process in Music*, 1300–2014: An Analytic Sampler by Cambridge Scholars Publishing in December 2015.

Julia Hamilton presented a paper entitled "Pamela as the Pretend Garden-Girl: Masquerade Costumes in Piccinni/Goldoni's La buona figliuola (1760) and Edward Toms's The Accomplish'd Maid (1766)" at the 2015 Mozart Society of America Conference, which was held at Tufts University.

*

Marc Hannaford co-founded the discussion group "Comparing Domains of Improvisation" with Columbia Presidential Scholar in Society and Neuroscience, Andrew Goldman. The group aims to bring together scholars from a variety of fields to discuss and compare improvisation as manifest in various domains. He will also present his paper, working title "Trust and Subjective (Re)positioning: Analyzing the Work of Five Female Improvisers," at the fourth Rhythm Changes conference "Jazz Utopia," held in April 2016 at Birmingham City University in the United Kingdom.

Benjamin Hansberry has been appointed a Lead Teaching Fellow by the GSAS Teaching Center and the Department of Music for 2015–2016. Benjamin also presented a paper entitled "Musical Action and Musical Space: A Case for a GIS Attitude" at the annual meeting of the New England Conference of Music Theorists held at Boston University in March 2015. At the Annual meeting of the Society for Music Theory in November he presented "A Three-phase Interpretive Model for Transformational and Neo-Riemannian Analysis."

Paula Harper has been appointed a Lead Teaching Fellow by the GSAS Teaching Center and the Department of Music for 2015–2016. Paula also presented the paper "Waking Up in a Post-Beyoncé World: How Social Media 'Techniques of the Now' Exploded a 2013 Concept Album" at the IASPM-Canada Conference, held at the University of Ottawa, May 27–30, 2015.

Orit Hilewicz was selected for the 2015 GSAS Teaching Scholars program with the course "Avant-garde Composers in NYC: John Cage to John Zorn," which she designed and taught last summer. This year, she is serving as GSAS Peer Teaching Consultant. Last March Orit co-chaired the organizing committee of the Current Musicology 50th Anniversary Conference. Velia Ivanova has been appointed the Archival Assistant for the Serge Prokofiev Archive. She also presented the paper "The New Deal behind Bars: Henry Cowell, the Great Depression, and Music Reform at San Quentin" at "Work and Play: Economies of Music," the Harvard University Graduate Music Forum, held on February 20th–21st, 2015.

Qingfan Jiang has been selected for a Graduate Internship Program in Primary Sources at the Burke Library of Union Theological Seminary. She presented a paper entitled "From Barbaric Tune to Origin of All Ancient Musical Systems: Chinese Musica in France, 1735–1791" at Keele Musical Analysis Conference in the UK, held on July 7–10, 2015.



Mary Kouyoumdjian was commissioned by the Kronos Quartet to compose a 30-minute multimedia work entitled *Silent Cranes* in commemoration of the 100th anniversary of the

Armenian Genocide; the work received its world premiere in Yerevan, Armenia and its U.S. premiere at Roulette in Brooklyn as part of Kouyoumdjian's 2014–15 Roulette/ Jerome Foundation Artist Residency. She was recently commissioned to write a work entitled *Become Who I Am* for the Brooklyn Youth Chorus and Kronos Quartet, address-

ing gender inequality in the workplace; the work premiered this fall at St. Ann's Warehouse and will be performed again at the 2016 NY Philharmonic Biennial this June. www.marykouyoumdjian.com

Anne Levitsky gave a paper entitled "Song Personified: The *Tornadas* of Raimon de Miraval" at the 2015 SUNY-Binghamton Center for Medieval and Renaissance Studies Conference, "Authority and Materiality in the Italian Songbook: From the Medieval Lyric to the Early-Modern Madrigal."

Shih-Wei Lo was recently nominated for the Gaudeamus Award, and his works will be presented during Gaudeamus Muziekweek 2016 (September 7–11, 2016). As a first-prize winner in the 2015 ASCAP/ SEAMUS Student Commission Competition, he was commissioned to compose a new piece for the 2016 SEAMUS National Conference. He will be collaborating with the Nieuw Ensemble to produce a concert in Muziekgebouw aan 't IJ in Amsterdam on April 2, 2016.

Sky Macklay (DMA student in composition) is a 2015–17 Composers and the Voice fellow with American Opera Projects. Her piece for 17-part mixed chorus, *Sing Their Names*, was commissioned by The New York Virtuoso Singers and will be premiered at National Sawdust in November. Her string quartet *Many Many Cadences* will be featured on Spektral Quartet's forthcoming album *Serious Business* on the Sono Luminus label.

Will Mason presented two papers in the spring of 2015: "Code-switching in Kurtág's Officium Breve in Memoriam Andreae Szervanszky" at the conference "Fostering New Music and Its Audiences: Conference Commemorating the 30th Anniversary of the Grawemeyer Award" held at the University of Louisville March 2015; and "Some theoretical properties of 72-tone equal temperament and their realization in Georg Friedrich Haas' limited approximations" at the Music Theory Society of New York State conference, held in Binghamton, NY, April 2015. He presented "Affect in Contemporary Electroacoustic Music: A Perspective from Embodied Cognition" at the Northwestern University New Music Conference, November 2015. Will has also received a scholarship from the Paul Sacher Stiftung in Basel, where he will conduct archival research on the manuscripts of Gérard Grisey in the winter of 2016. An album of his music was released by New Amsterdam in August.

Matthew Ricketts won the 2015 Salvatore Martirano Memorial Composition Award for *Flat Line* (2014), which was also an ASCAP Morton Gould Award finalist. The work had its US premiere at the University of Illinois Urbana-Champaign in October where Matthew was present to share his music to the faculty and student body and receive the award. Earlier this year he won three prizes in Canada's SOCAN Awards for Young Composers, including first prize for *Flat Line*. In November Matthew will present

at Harvard University's music graduate student colloquium series. This spring his review of Daniel Albright's *Panaesthetics* will be published in the forthcoming issue of *Current Musicology*.

John Rot won first prize in the 2015 Frank Robert Abell Young Composer Competition for New Chamber Music with his string octet *glide idly by*. The work will be presented at the University of Louisville in Spring 2016.

->6----

Whitney Slaten completed his post as a 2014–2015 Visiting Assistant Professor of Music Technology and Music Theory at Seton Hall University. Whitney also organized a panel of Columbians at the 2015 IASPM-US conference, "Representing Labor in Digital Media: Radio, Records and Live Performance" and presented a paper: "Sonic Color and the Transparency of Music Production: Mixing Porgy & Bess on Broadway." He delivered a talk, "Ethnomusicology and Popular Music Studies" at the Albright College Annual Music Business Studies Conference in April. In June he presented, "Transparency, Color and Liveness: An Ethnographic Study of the Live Sound Engineering of Porgy and Bess on Broadway," at the International Musicological Society conference in New York City.

Tyshawn Sorey received a 2015 Doris Duke Impact Award from the Doris Duke Foundation Performing Arts Awards. The 2015 Downbeat Critics' Poll voted him #1 "Rising Star Drummer," and #5 "Rising Star Composer." With Christian McBride and Stephen Gosling, he performed John Zorn's



Kronos Quartet plays Silent Cranes by Mary Kouyoumdjian

"In the Hall of Mirrors" at the Village Vanguard in April. His trio had a residency at Roulette and the Philadelphia Art Alliance in May, and the North Sea Jazz Festival in July. Tyshawn's trio had a weeklong engagement at the Village Vanguard in November.

Maeve Sterbenz was accepted to the Mellon Dance Studies Seminar 2015, an intensive seminar on interdisciplinary research and teaching in dance studies, to be held at Northwestern University, June 21–27, 2015. The seminar is part of a multi-year initiative titled Dance Studies in/and the Humanities and is funded by the Mellon Foundation, which aims to "invest in emerging scholars in a growing field," partnering with Northwestern, Brown, and Stanford Universities.

Didier Sylvain received a FLAS summer fellowship to conduct language training and preliminary fieldwork on electronic musical practices in Haiti. In addition, he co-organized "Tomorrow is the Question: Afrofuturism, Sound, and Spirit," a panel and musical performance in collaboration with the Institute for Religion, Culture, and Public Life. Didier also presented papers at the 2015 IASPM-US conference and 2015 Caribbean Studies Association conference.

Christopher Trapani received a 2015 Charles Ives Scholarship, given to composition students of great promise by the American Academy of Arts and Letters. 2015 saw the premiere of *Difficult Places* for Ensemble Modern, as well as two orchestral works: *Rust and Stardust* at Tectonics Festival Glasgow, and *Spinning in Infinity* at Radio France in Paris, with electronics by IRCAM. He received a Chamber Music America Commission to compose for vocal ensemble Ekmeles, and is in residence at Schloss Solitude in Stuttgart for seven months in 2015.

Lucie Vágnerová has been chosen to receive a 2015 Meyerson Award for Excellence in Core Teaching. In addition, she was selected for the 2015–16 GSAS Teaching Scholars Pro-

gram. With the support from a curriculum development grant awarded by the Institute for Research on Women, Gender, and Sexuality—made possible by the Heyman Center for the Humanities-Lucie will offer the new undergraduate course "Sexing Sound Art" in fall 2015. This year, Lucie has also presented two papers, one titled "Women's Labor and Video Games in the Work of Electronic Composer Laetitia Sonami" at Harvard's "Work & Play: Economies of Music" conference, and the other titled "Laurie Anderson Has Not Been Listening: The Anti-Mediatory Position as a Sound Technology of Power," at the Stony Brook Graduate Music Symposium organized around the theme "Technologies of Sound: Systems, Networks, Modernities."

Michael Weinstein-Reiman presented a paper at the annual meeting of the Nineteenth Century Studies Association (NCSA) in Boston. The paper was entitled "No Representation Without Fragmentation: The Free Musical Fantasia, Femininity, and the Dissolution of Classical Representation." His review of Carol Oja's Bernstein on Broadway: Collaborative Art in a Time of War was recently published in American Music Review (Vol XLIV, No. 1).

Ralph Whyte gave papers entitled "Musicality, Respectability, and Profitability:
Approaches to Advertising Sound Recording in America (1899–1912)" at the Stony Brook Symposium on "Technologies of Sound" on February 13 and "I Lost It at the Movies: What was the Role of Improvisation

in Early Cinematic Sonic Culture?" at the annual Music and Moving Image Conference at NYU Steinhardt, May 29–31, 2015.

Nina C. Young was awarded the Frederic A. Juilliard/Walter Damrosch Rome Prize in Musical Composition. She was a winner of the 2015 American Composers Forum National Composition Contest, and the resulting "When Eyes Meet," commissioned by the American Composers Forum, was premiered by Wild Up at REDCAT (Los Angeles) on September 11. As a winner of the 2015 American Composers Forum National Composition Contest, she was a guest artist at the Aspen Summer Music Festival, where Stephen Mulligan led the Aspen Philharmonic Orchestra in the premiere of "Agnosco Veteris," commissioned by Robert Spano and the Aspen Summer Music Festival's Jacob Druckman Prize. On July 28th the American Brass Quintet gave the west coast premiere of her symphonic brass piece "Fata Morgana" at Harris Hall. Wild Up gave the west coast premiere of "Traced Upon Cinders" as part of the LAPhil's Next on Grand Series.

Julia Hamilton, Velia Ivanova, Qingfan Jiang, and Russell O'Rourke created web exhibits of medieval chant manuscripts in the Rare Book and Manuscript Library. These projects were part of Susan Boynton's seminar, in which the digital humanities projects were funded by a Hybrid Learning grant from the Provost. The exhibits are at chantmanuscripts.omeka.net.

COLUMBIA COMPOSERS FALL 2015 REPORT

Columbia Composers is a student-run organization supporting the creation and performance of new works by Columbia's graduate student composers.

During the 2014-15 season, Columbia Composers produced 3 concerts which included 20 pieces of breathtaking diversity and scope and consistently drew audiences well over 150 people. Many of these pieces from the 2014-15 season have already lived on in subsequent performances throughout the city and the world and have won prestigious honors such as the University of Louisville Frank Robert Abell Prize (John Rot's Whether Wandering) and a Gaudeamus Award nomination (David Bird's Drop).

Upcoming Concerts

This year Columbia Composers has added a new event to our season: a collaborative concert of electronic and electroacoustic works in partnership with the Sound Arts MFA students. This concert will be Saturday, December 5th, 2015 at 8:00 PM at Prentis Hall (3rd floor). MFA students Danielle Dobkin, Chatori Shimizu, Geronimo Mercado, and Frank Spigner, and DMA students Sam Yulsman, Ryan Pratt, Taylor Brook, and Martin Hiendl will present a wide array of works including laptop improvisation, an installation of

robotic guitars, the spatialized, processed, granulated, and filtered sounds of sho, shell, and much more.

For the second and third concerts of the season, Columbia Composers will combine two ensembles into novel mega-ensembles. First, on Friday, March 11th, 2016 at 8:00 PM: Ekmeles and Yarn/Wire will join forces at the DiMenna Center for Classical Music. They will perform works by Matthew Ricketts, Ashkan Behzadi, Bill Dougherty, Shih-Wei Lo, Christopher Trapani, Yair Klartag, and Martin Hiendl.

Then, on Saturday, April 2nd, 2016 at 8:00 PM: Mivos Quartet and Loadbang will converge into string-and-brass mass at Symphony Space where they will premiere new works by Tyshawn Sorey, Mary Kouyoumdjian, Paul Clift, John Rot, Stylianos Dimou, Onur Yildirim, and Sam Yulsman.

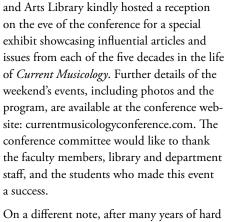
Finally, on Saturday, April 30th, 2016 at 8:00 PM, Columbia Composer will collaborate once again with Wet Ink Ensemble at St. Peter's Church in Chelsea. This concert will feature pieces by Ryan Pratt, Taylor Brook, Roberto Toscano, Alec Hall, David Bird, Sky Macklay, and Nina C. Young.

-36-

CURRENT MUSICOLOGY

A two-day conference took place on March 28–29 to commemorate Current Musicology's fiftieth anniversary. The event featured paper presentations on a wide variety of topics from scholars in different stages of their career, coming from various locations around the world. We were delighted to welcome back founding editor Austin Clarkson, as well as former editors Anthony Barone, Eleonora Beck, Murray Dineen, Peter Lefferts, Karen Painter, and Jay Rahn, all of

whom gave paper presentations. The Music



work and collaboration with Columbia's Center for Digital Research and Scholarship, Current Musicology launched its new website this year: currentmusicology.columbia.edu. The new website runs on Open Journal Systems, enabling easy manuscript tracking and peer review management. Now fully integrated with Columbia's institutional repository, Academic Commons, a large proportion of the journal's back catalogue is available online for free directly through the website. The journal is now also on Twitter (@CMColumbia).



MUSIC PERFORMANCE

MUSIC PERFORMANCE PROGRAM

The Music Performance Program (directed by Magdalena Stern-Baczewska) has launched a new concert series at Faculty House, with co-sponsorship from The University Seminars. Mid-Day Music @ Columbia features performances of jazz and classical students in weekly noon-time recitals. Starting in November 2015, the performances given by students in the Music Performance Program at the end of the semester will be held at Peter Norton Symphony Space. All events are free and open to the public. For more information visit the MPP's newly-launched website: MPP.music. columbia.edu



COLUMBIA UNIVERSITY ORCHESTRA



Joseph Morag performing with the CUO at Alice Tully Hall

The Columbia University Orchestra's gala performance at Alice Tully Hall on April 18, 2015 received standing ovations from an audience of 800. The program, conducted by Music Director Jeffrey Milarsky, featured Ernest Chausson's *Poeme*, *Op. 25* (with Joseph Morag, violin solo) and Gustav Mahler's *Symphony No. 1 in D Major*. The 2015 and 2016 Performances in Alice Tully Hall were made possible by a generous gift from Jo and Ken Merlau, parents of an orchestra member in the Columbia College Class of 2016.

In early December the CUO will perform the *Pines of Rome* by Ottorino Respighi and the *Symphony #4 in E minor* by Johannes Brahms. During these Fall semester concerts, the orchestra will perform for the first time

at the Peter Jay Sharp Theatre at Symphony Space. In April 2016, the CUO will perform once again at Alice Tully Hall in Lincoln Center. The program will feature Wagner's *Tristan* Prelude and Stravinsky's *Petrouchka* (1947) with **Nansong Huang**, piano solo, as well as a concerto to be determined. For more information see the new CUO website: cuo.music.columbia.edu



Grace Catherine Greiner in the CUO concert at Alice Tully Hall

LOUIS ARMSTRONG JAZZ PERFORMANCE PROGRAM



The Louis Armstrong Jazz
Performance
Program is proud to welcome our newest Music Associate,
Helen Sung. She offers private jazz piano instruction and coaches ensembles.



Multi-grammy award winner, NEA Jazz Master, and pianist Eddie Palmieri conducted a masterclass to students in the LAJPP in October. He visited classes and participated in a public dialogue with Professor Chris Washburne on the Barnard campus.

MacArthur Fellow and saxophonist Miguel Zenon performed with the jazz ensembles as a guest artist on November 19 at Symphony Space.

EVENTS

The Department of Music participated in a wide variety of events on campus in the last year. These brief descriptions convey some of the range of activities involving our members.

LA VOZ-VOICE

Ana María Ochoa organized the international conference La Voz-Voice, which took place in the Center for Ethnomusicology on September 26 and 27, 2014 and was cosponsored by the Institute for Latin American Studies, the Department of Latin American and Iberian Cultures, and the Barnard College Forum for Migration. The wide-ranging, multidisciplinary program featured speakers from Argentina, Brazil, Canada, Spain, Paraguay, and the United States approaching the voice from diverse perspectives and contexts including the archive, the body, labor, ethnicity, race, and animal studies, in a variety of media from across the centuries and around the globe. The concert associated with the conference featured music by the Mexican composer Marcela Rodríguez and the Brazilian composer and musicologist Cacá Machado, with performances by Lucía Pulido, Cacá Machado, and Jeffrey Zeigler.

TOMORROW IS THE QUESTION

In February 13, 2015, Ethnomusicology graduate student **Didier Sylvain** organized the panel discussion "Tomorrow is the Question: Afrofuturism, Sound, and Spirit." The Department of Music was one of the sponsors along with the Institute for Religion, Culture, & Public Life; the Center for the Study of Ethnicity and Race; and



Barnard Africana Studies. George Lewis moderated. Presenters considered the intersection of sound technology, spirituality, and Africana studies in a wide-ranging discussion tracing relations between colonial legacies, technologies of liberation, and social movements in the modern world. The speakers were Alexander Weheliye (Department of African American Studies, Northwestern University); Michael Veal (Departments of Music, African American Studies, and American Studies, Yale University); and Beth Coleman (City as Platform Lab and Program in Experimental Digital Media, University of Waterloo). The event included a sonic performance by Haitian composer, percussionist, and turntableist Val-Inc.

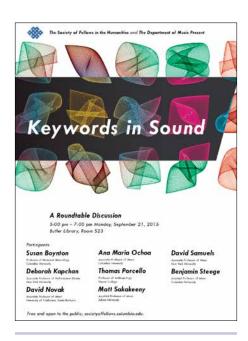
DIGITAL PROJECTS IN MUSIC RESEARCH

On February 27, 2015, Department faculty presented their Digital Projects in Music Research in an afternoon panel at Butler Library. **Aaron Fox** presented the Center

for Ethnomusicology's music repatriation projects. Mariusz Kozak spoke about on his research using motion-capture technology to study musical experience. Mauro Calcagno (University of Pennsylvania), Giuseppe Gerbino, and Laurent Pugin (Répertoire International des Sources Musicales, Switzerland) presented the collaborative digital edition of the secular music of Luca Marenzio (MODE). Brad Garton spoke about the Computer Music Center and music technology at Columbia. Tad Shull (Center for Jazz Studies) presented J-DISC, a relational database (created in collaboration with the CMC) that integrates rich information about jazz recording sessions, artist biographical information, compositions, and the production and dissemination of jazz recordings. The event was co-sponsored by the Department of Music and the Columbia University Libraries.

KEYWORDS IN SOUND

On September 21, 2015, the Department of Music and the Society of Fellows in the Humanities co-sponsored a panel discussion of *Keywords in Sound* (Duke University Press, 2015), a collection of twenty entries by leading scholars in the field of sound studies. The volume was coedited by Ethnomusicology PhD alumni **David Novak** and Matt Sakakeeny, who participated in the discussion along with several of the contributors, including Department faculty **Ana María Ochoa** and **Benjamin Steege**.



SOUND ART IN THE LIBRARY

On October 9, 2015, the Music & Arts Library hosted a reception featuring work by students in Columbia's Sound Arts MFA program, with a concurrent exhibition on sound art in the library display cases, which will remain up through Thanksgiving. Over 30 people attended and enjoyed interacting with the installations and viewing the exhibition. The event was co-sponsored by the Department of Music, the School of the Arts, and the Columbia University Libraries.



MUSIC HUMANITIES

WOMEN, MUSIC, AND POWER

On December 11-12, 2015, the Department will co-sponsor the symposium "Women, Music, and Power" organized by Ellie Hisama with assistance from Lucie Vágnerová. "Women, Music, Power" celebrates the work of Suzanne G. Cusick through a two-day symposium; a concert of new music; and the publication of a Festschrift volume in Prof. Cusick's honor that will appear as volume 19 (2015) of Women and Music: A Journal of Gender and Culture, guest-edited by Emily Wilbourne, with contributions by Amy Brosius, Annamaria Cecconi, Ryan Dohoney, Melina Esse, Kimberly Francis, Bonnie Gordon, Elizabeth Hoffman, Tomie Hahn, Nicol Hammond, Nadine Hubbs, Jenny Olivia Johnson, Elizabeth K. Keenan, Clara Hunter Latham, Maureen Mahon, Melanie L. Marshall, Jessica A. Schwartz, Tes Slominski, Judy Tsou, Sherrie Tucker, Holly Watkins, Deborah Wong, and Maria Edurne Zuazu. Accompanying the symposium, a special concert at the Italian Academy on December 11 will feature the International Contemporary Ensemble (ICE) presenting new works by Zosha Di Castri and David Adamcyk, Maria Stankova, and Natacha Diels. The other sponsors are the Institute for Research on Women, Gender, and Sexuality (IRWGS), the Department of Music at New York University Faculty of Arts & Sciences, and the Institute for Comparative Literature and Society at Columbia University.

MUSIC HUMANITIES IN PARIS

The Department of Music has begun to offer Music Humanities in Paris at Columbia's Global Center Europe, Reid Hall, with support from the Andrew W. Mellon Foundation. Elaine Sisman taught the first section in spring 2015, followed in 2016 by Walter Frisch and Giuseppe Gerbino. In addition, Music Humanities is now offered in the summer in combination with Art Humanities; the same students take both courses. Susan Boynton launched this program in summer 2015 with Robert Harrist (Art History and Archaeology). All students and instructors were together for every class, museum or site visit, and musical performance. Exciting interconnections between Art and Music Hum emerged spontaneously through discussion, inspired by juxtapositions of the works studied. Boynton and Harrist will teach together again in summer 2016. In spring 2016, to recreate something of the shared intellectual experience that makes the summer program so enriching, the same students will take Boynton's section of Music Humanities alongside the Art Humanities section taught by Joseph Ackley III, a Mellon Postdoctoral Fellow in the Department of Art History and Archaeology.

TEACHING MUSIC HUMANITIES WITH NEW TECHNOLOGY

In fall 2015, Paula Harper (Historical Musicology, PhD student) began to use the Mediathread tool throughout her Music Humanities course. Mediathread, developed at Columbia University's Center for Teaching and Learning, enables students to anno-



tate audio and video files and embed them into compositions within a course-specific website. Before each class meeting, Harper's students complete one or more "Selection Assignments" in which they make annotations of a provided audio or video file relevant to the day's class. The annotations use timestamps to indicate various musical features (e.g. instances of text painting, elements of sonata form, etc.), and students can also mark up the annotations with course vocabulary (built in by the instructor), their own newly-created tags, or prose notes. These daily annotation assignments serve several functions: they compel students to engage directly with pieces of music, they reinforce musical vocabulary through constant use, and they serve as a springboard for class discussion, offering an easy overview of which concepts the students are finding graspable, and which are more challenging. The daily assignments also scaffold into larger "Composition Assignments," in which students create media-rich essays, with clickable annotations embedded into their prose. Harper led a demonstration of the Mediathread tool, and its use in her course, at the Music Humanities staff meeting on December 1st. In spring 2016, Susan Boynton's and Brad Garton's sections will use Mediathread to annotate files processed with music visualization software, in a new media application funded by a Hybrid Learning grant from the Provost.

COMPOSITION AND MUSIC HUMANITIES

Mario Diaz de Leon, Core Lecturer in Music Humanities and DMA 2013 (Composition), writes: "Over the last 7 years, my experience teaching Music Hum has deeply impacted my work as a composer. In particular, I have found the process of working with students to discover and re-discover the human dimension of the works we study has expanded the scope of possibilities in my own music, and also instilled in me a very personal connection with the music of past eras. A unique opportunity for these worlds to meet arose when I was awarded a commission from The String Orchestra of Brooklyn, and I decided to incorporate melodies by Hildegard of Bingen that had formed part of my syllabus for years. In March of 2015, my class prepared for our group outing to the premiere performance by revisiting these melodies from earlier in the semester, and we closely examined my process in composing the new work, which I had finished only weeks earlier. My work was one of several options for a paper on a concert experience, and I was deeply humbled when about half the class chose to write about my piece and the ways in which it had impacted them personally and intellectually."

COLUMBIA UNIVERSITY

Department of Music







MAKE A GIFT TO THE DEPARTMENT OF MUSIC

- Visit the secure giving portal on our website: music.columbia.edu
- Send a check to the Department of Music, attention Anne Gefell, 621 Dodge Hall, MC 1813, New York, NY 10027, USA.



