NEWSLETTER Fall 2016



### FROM THE CHAIR

s 2016 draws to an end, the campus exudes exhaustion and exhiliration. The undergraduate major and performance program have grown, and our classrooms are scheduled every minute of the day and night, showing the large number of classes we offer and the even larger number of Columbia students involved in the study and performance of music. We have long since run out of space in Dodge Hall, and two intrepid undergraduates, Timothy Diovanni and Cindy Liu, have circulated a petition to increase campus spaces for musical performance, invoking our peer institutions' superior facilities. We need more places in which to highlight the inspiring dedication and energy of our undergraduates and graduate students. In this 120th year of our Department, we are aware of our increasing excellence but still striving to do even better.

Please send me your news. You can follow the Department on Facebook and Twitter, and see your alumni profile on our website.

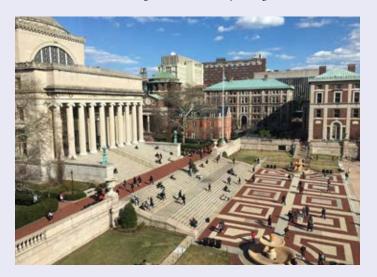
Yours sincerely,

Susan Boynton

Department Chair Email: slb184@columbia.edu Twitter: @departmentchair



Susan Boynton at the Cloisters with two of her students from the Summer 2015 Art and Music Humanities Program in Paris, Christy Chung and Ben Libman



### NEW MELLON POSTDOCTORAL FELLOWS



Elise Bonner is completing her Ph.D. in musicology at Princeton University and will join the Department as a postdoctoral fellow in January.

Her research focuses on eighteenth-century music, with an emphasis on music and aesthetics in the Russian Enlightenment and the political and intellectual history of opera at the court of Catherine the Great. Bonner's research has been supported by fellowships and grants from the American Council of Learned Societies, the Mellon Foundation, the Council on Library and Information Resources, and the American Musicological Society. She has an essay on Russian theatrical politics and public opera forthcoming in Eighteenth-Century Music in Context.



Eben Graves has a Ph.D. in ethnomusicology from the University of Texas at Austin (2014). Using ethnographic and historical methods, his

current book project studies intersections between musical time and the temporal dimensions of devotional religion, cultural nationalism, and economic exchange in padavali kirtan, a genre of Hindu devotional song and storytelling widely performed and enjoyed in the Indian state of West Bengal. His research has been supported by fellowships from the American Institute of Indian Studies, the South Asia Institute at the University of Texas at Austin, and the Yale Institute of Sacred Music, where he was a Postdoctoral Fellow and Lecturer (2015–16). He is also an active performer in a range of styles and instruments from South Asia, with an emphasis on the Bengali khol.

### NEW CORE LECTURERS IN MUSIC HUMANITIES



Alexander K. Rothe (Ph.D., Historical Musicology, 2015) was appointed a Core Lecturer in 2016. He spoke on "Ruth Berghaus's Vision of Wagner in

the Frankfurt Ring Cycle" at the AMS-GNY Winter 2016 chapter meeting. On December 4, he will give a talk on "Revisiting Chéreau's Bayreuth Centennial Ring Cycle Forty Years Later" at the Wagner Society of New York. Alexander will present on "Visions of Wagner and Memories of May 1968 in the Bayreuth Centennial Ring Cycle" at the Modern Language Association Annual Conference in Philadelphia in January 2017.



Lucie Vágnerová defended her dissertation in Historical Musicology in 2016 and was appointed a Core Lecturer in Music Humanities.

She presented "Black Box, White Box: Electronics Assembly and the Factory Museum" at Sound Limits: Music and its Borders—the Yale Graduate Music Symposium in March, and defended her dissertation "Sirens/Cyborgs: Sound Technologies and the Musical Body" in May. She presented the paper "Blackness, Telepresence, and the Carceral State" for AMS Vancouver in November, and has written a review of Nina Eidsheim's Sensing Sound: Singing and Listening as Vibrational Practice (2015) for the special issue of Current Musicology.

### VISITING ASSISTANT PROFESSOR, WEATHERHEAD EAST ASIAN INSTITUTE



Miki Kaneda (Assistant Professor, Boston University) will be Visiting Assistant Professor at the Weatherhead East Asian Institute in 2017. As a

scholar and teacher, Kaneda aims to increase meaningful conversations between researchers and practitioners of sonic and visual arts in order to address the relationship between politics, culture, and the arts in ways that reach beyond institutional boundaries. Trained in musicology and ethnomusicology, her research interests and publication topics include the transnational flows of experimental music, graphic scores, art and the everyday, and media ecologies in postwar Japan. Her current book project, The Unexpected Collectives: Intermedia Art in Postwar Japan, is an ethnographic and historical study that uses intermedia (a kind of multimedia art) as a vehicle to examine collaborative artistic and social processes in postwar Japan. Kaneda will teach two courses in the Department of Music: Sound and Image in Modern East Asian Music (spring 2017) and Transpacific Musicology (fall 2017).

### **FACULTY HIGHLIGHTS**

Gail Archer (Barnard) played fifteen concerts in Europe in summer 2016 in the Czech Republic, the Ukraine, Russia, Denmark, Germany and Italy. She also played at the Cathedral of Barcelona and in the Odessa Music Festival. In the United States, highlights include Walla Walla University, Christ Church at Dartmouth College, St. Augustine Cathedral, Kalamazoo, MI, the Roman Catholic Cathedral of Denver, CO, and an organ series honoring the life and work of Max Reger presented in New York City at four churches in New York.

Susan Boynton received a 2016 Lenfest Distinguished Faculty Award and won a three-year grant from the Partner University Fund (FACE Foundation) with co-investigator Frédéric Billiet of Paris IV-Sorbonne University for the digital humanities project "FAB- Musiconis: French-American Bridge for Medieval Musical Iconography." Boynton's volume Resounding Images: Medieval Intersections of Art, Music, and Sound, edited with Diane J. Reilly (Brepols, 2015), won the 2016 Ruth A. Solie Award of the American Musicological Society. In the summer of 2016 Boynton taught in the summer program in Paris combining Art and Music Humanities.

Deborah Bradley-Kramer toured Poland with SPEAKmusic in March. In April, she performed in the concert "Echoes of the Russian Jewish Folk Music Society" with SPEAKmusic and the Daedalus Quartet at the 92nd Street Y.

Zosha Di Castri's piece Near Mute Force was premièred in Toronto in April as part of violist Steven Dann's concert "Dannthology." Di Castri won the 2016 Yvar Mikhashoff Trust Competition, with pianist Julia Den Boer. In June, Patina, commissioned by Jenny Koh, was performed by the violinist in her concert Shared Madness at National Sawdust. Di Castri's Lineage had its Japanese première at Suntory Hall and her String Quartet No. 1 was premièred as the Canadian Commission Round of the Banff International String Quartet Competition. Di Castri was awarded a commission by the Serge Koussevitzky Music Foundation. Di Castri's music will be featured in a Miller Theater Composer Portrait concert in December.

Alessandra Ciucci presented "Performing Rurality: Music and Migration across the Mediterranean (Morocco-Italy)" at the Columbia University Seminar on Arabic Studies and was the chair and session organizer of the panel "Sonic Journeys, Spiritual Boundaries, and Musical Circulation in the Maghreb," at the Annual Meeting of the Society for Ethnomusicology.

Julia Doe conducted research at the Bibliothèque-Musée de l'Opéra in Paris as a Hettleman Summer Fellow, and gave a colloquium lecture at Case Western Reserve University on "The King, the Queen, and the Farmer: Pastoral Politics at the Bourbon Court." Her commentary appears in the booklet of the world-premiere CD recording of Grétry's *L'épreuve villageoise* [Naxos]. Doe assisted with this production by Opera Lafayette, which was performed at the Kennedy Center

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and the French Institute/Alliance Française. Her 2015 article "Opéra-comique on the Eve of Revolution: Dalayrac's Sargines and the Development of 'Heroic' Comedy" won the 2016 Alfred Einstein award from the American Musicological Society.

Joe Dubiel gave one of the Ron Alexander Memorial Lectures in Musicology at Stanford University, speaking on "Our Kind of Empiricism."

Kevin Fellezs was awarded a Lenfest Faculty Development Grant. He published "Shadows and Light: Gender, Race, and the Ma(s)king of 'Joni Mitchell'" in *The Cambridge Companion to the Singer-Songwriter* and "Voracious Souls: Race and Place in the Formation of the San Francisco Bay Area Thrash Scene," in *Global Metal Music and Culture: Current Directions in Metal Studies*.

In April 2016, **Aaron Fox** discussed the Center for Ethnomusicology's indigenous music repatriation projects for BBC Radio 3's Sunday Feature, "Taking It All Back Home."

Walter Frisch taught Music Humanities to Columbia undergraduates at the Reid Hall program in Paris during Spring 2016. He also delivered a lecture at Reid Hall's Columbia Global Focus series in February, "Getting 'Over the Rainbow'," about the history and reception of the most famous song from MGM film *The Wizard of Oz.* In May he delivered a paper on "Reger and Historicist Modernism" at the conference "Max Reger—ein nationaler oder ein universaler Kom-

ponist?" held in Leipzig, Germany on the 100th anniversary of the composer's death. His 2015 article "Arlen's Tapeworms: The Tunes That Got Away" in *The Musical Quarterly* won the inaugural Roland Jackson Award of the American Musicological Society.

**Brad Garton** collaborated with **Susan Boynton** on the application of music visualization tools in Music Humanities with a Hybrid Learning grant from the Provost of Columbia University.

Giuseppe Gerbino taught Music Humanities at Reid Hall in Paris in fall 2016. While in Europe, he was invited to present his research on music, mind, and soul in the Renaissance at the École des Hautes Études en Sciences Sociales and at the University of Cambridge.

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Georg Friedrich Haas' opera Morgen und Abend was performed at the Deutsche Oper Berlin; his opera KOMA, at the SWR-Festspiele Schwetzingen (Germany), was named the best first performance of the year at the "Kritikerumfrage" in Opernwelt. Haas was guest composer and lecturer at the Atlantic Center for the Arts, Guest Professor at the Salzburger Sommerakademie, and composer in residence at the AFEKT festival in Tallinn. He will be composer in residence for the Huddersfield Contemporary Music Festival in November.

Ellie Hisama directed the Women, Music, Power Symposium in December 2015 celebrating Suzanne G. Cusick and the special issue of *Women & Music: A Journal*  of Gender and Culture; Hisama is Editor in Chief of the Journal. She was the 2016 speaker in the Judy Tsou '75 Music Scholars Series at Skidmore College. Hisama published "Improvisation as Freestyle Rap" in the Oxford Handbook of Critical Improvisation Studies. She chaired an IRWGS panel on sexual violence on stage and Don Giovanni (October) and was an invited speaker at the annual AMS/SMT meeting on the sessions "Race, Ethnicity and the Profession" and "Sexual Violence on Stage: How Musicologists Promote Resistance in the Twenty-First Century" (November).

Fred Lerdahl was composer in residence at Boston University in September. His piece Waltzes was performed by members of the Berlin Philharmonic at an Orchard Circle concert at the DiMenna Center, NYC; Give and Take had its UK première in London; and Time after Time was performed in November by the Da Capo Chamber Players at Merkin Hall. Music of Fred Lerdahl, vol. 5 will be released by Bridge Records in 2017. On April 22, 2017, Sotto Voce for cello and piano be given its world première by Anssi Karttunen and Nicolas Hodges in the Columbia Sounds concert series at the Columbia Global Center in Paris.

George Lewis was elected a Corresponding Fellow of the British Academy and an Honorary Member of the American Musicological Society. He coedited (with alumnus Ben Piekut) the two-volume Oxford Handbook of Critical Improvisation Studies.

Jeffrey Milarsky conducted an all-Reich concert at Alice Tully Hall with Axiom to celebrate the composer's 80th birthday. At Juilliard in December he will lead Axiom in a program of music by Kaija Saariaho, and in January will conduct the LA Philharmonic New Music Group in an all-Reich concert.

Ana Maria Ochoa's book Aurality: Listening and Knowledge in Nineteenth-Century Colombia (Duke University Press, 2014) was co-recipient of the 2015 Alan Merriam Prize from the Society for Ethnomusicology. In 2016 she published "Voice in Fernando Ortiz: Tools for Rethinking the Notion of Scene," in Made in Latin America: Studies in Popular, Christian Spencer and Julio Mendivil and "Acoustic multinaturalism: the value of nature and the nature of music in ecomusicology" in Boundary 2.

Terence Pender was interviewed by the Columbia Spectator, resulting in an article praising his skills as a musician and as an educator. Thanks to a grant from the Provost awarded to the Computer Music Center, Pender developed a Massive Open Online Course, "History of Music Production Techniques," with the educational technology company Kadenze.

Elaine Sisman represented the American Academy of Arts and Sciences as delegate to the ACLS at the annual meeting in May, and now as member of the IMS Direktorium represents that society on the Grove Online Advisory Committee. Her essay "Music and

the Labyrinth of Melancholy" appeared in the Oxford Handbook of Music and Disability Studies. In April she gave a colloquium lecture at Case Western Reserve University entitled "Tripping the Late Fantastic," and in November will give a preconcert lecture entitled "Mozart's Thunderbolts" for the Salzburg Mozarteum Orchestra's performance at Alice Tully Hall.

Magdalena Stern-Baczewska gave a lecture recital, "The Goldberg Variations in Context," at Quest University in Squamish, British Columbia and performed at the University of Connecticut's Jorgensen Center for Performing Arts, in a recital with violinist Solomiya Ivakhiv. In May she performed Tan Dun's piano concerto The Banquet in China at the Shenzhen PolyTheater and the Guangzhou Opera House with the Macao Orchestra, conducted by maestro Tan Dun. During the summer, she performed at Reid Hall as a part of the Columbia Sounds Series, in a program that included the European premiere of **Peter Susser**'s "Toys." The new album "Magdalena Baczewska Plays Chopin and Szymanowski" was released under the



French label Paraty in September. Baczewska performed at Columbia's Italian Academy in November.

Peter Susser was commissioned by Laura Usiskin (Columbia/Juilliard '08) to write a suite of cello pieces for a recording project funded by the Alabama Council on the Arts. He taught Music Humanities in Paris for the Art and Music Humanities Summer Program. Susser also curated the "Hearing is Believing" exhibition in the Music & Arts Library in spring 2016, which displayed original student and faculty work, as well as textbooks, training manuals, and compositions from around the world that are used to enhance and inspire the musical imagination.

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Chris Washburne participated in a dialogue on "Jazz and Thought" with Columbia neuroscientists as a part of Jazz at Lincoln Center's Science of Jazz lecture series. He gave the keynote address for the Annual Meeting of the National Association of Independent Schools speaking on "Jazz and Leadership." He gave the keynote address for the Annual Meeting of the IEEE Future Leaders Forum speaking on "Jazz and Creativity" and the keynote for the Winter Retreat of Columbia's Alumni Relations and Development Officers speaking on "Jazz and Innovation." Washburne's compositions were featured as part of the "Music and the Sky: An Exhibition of Art and Music" at the Silverstein Gallery along with the music of Ernest Bloch, John Cage, Arnold Schoenberg, and Henry Cowell.

### **ALUMNI ACHIEVEMENTS**

### NEWS FROM OUR DOCTORAL ALUMNI

**Carl Bettendorf's** String Quartet No. 2, *Yggdrasil*, was premiered this June at Miller Theater by the Mivos Quartet.

Tyler Bickford received the ACLS Fellowship from the American Council of Learned Societies for his second book, *Tween Pop: Children's Music and Public Culture.* His first book, *Schooling New Media: Music, Language, and Technology in Children's Culture*, will be published by Oxford University Press in Spring 2017.

Courtney Bryan performed in "Relation: A Performance Residency" by Vijay Iyer in the Met Breuer Gallery in March. In April, she performed her piece *A Presence* at Harvard in the concert "Creative Music Convergences." Bryan's "His Love Endures Forever" had its world première in May as part of *After Coltrane*, a suite for jazz orchestra performed by the New York Jazzharmonic in the Leonard



Nimoy Thalia at Symphony Space. In July, Bryan's "Yet Unheard" premiered in the "Say Her Name" concert at Cooper Union benefiting the Black Lives Matter movement. In September she took up a tenure-track position as Assistant Professor of Music (Jazz Studies) at Tulane University.

**Edmund Campion** was awarded a 2016 Guggenheim Fellowship.

Maja Cerar was a featured performer in the New York City Electroacoustic Music Festival/New York Philharmonic Biennial at National Sawdust in June. She performed Tania León's Axon, Ken Ueno's Vedananupassana, Elizabeth Hoffman's Fastenings (world premiere), Liubo Borissov/Maja Cerar's Autopoiesis and Paolo Gatti's Poltergeist.

**Anthony Cheung** was awarded a 2016 Guggenheim Fellowship.

Gerald Cohen released Sea of Reeds, an album of chamber music featuring clarinet: geraldcohenmusic.com/sea-of-reeds-cd

The recording of Mario Diaz de León's "The Soul Is The Arena" by Claire Chase, Joshua Rubin, and the International Contemporary Ensemble (Denovali) was on Alex Ross' list of Notable Performances and Recordings of 2015 in the New Yorker. In May, Roulette hosted the world premiere of Mario's album-length work for TAK Ensemble, *O Ignis Spiritus*.

Natacha Diels completed her DMA in December 2015. Ensemble Pamplemousse performed her *Child of Chimera* (2015) in its Columbia Sounds concert at the Columbia Global Center in Paris in March 2016. The Talea Ensemble gave her *Princess Nightmare Moon* its US première in October at the Italian Academy for Advanced Studies at Columbia. Diels is Assistant Professor in Composition and Computer Music at the University of California, San Diego.

Laura Dolp edited the forthcoming volume Arvo Pärr's White Light: Media, Culture, Politics (Cambridge University Press, 2017). With Evelijn Ferraro she wrote "Songs of Passage and Sacrifice: Gabriella Ghermandi's Stories in Performance," in Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis (Oxford University Press, 2016).

Luke Dubois gave a TED Talk about his insightful human portraits made from data.

**Lauren Flood** was appointed Mellon Post-doctoral Fellow at MIT.

Alec Hall defended his dissertation,

Sound, Noise and Objecthood: the Politics
of Representation in Avant-Garde Music. In
April, his piece #Notallbots was performed
by the Wet Ink Large Ensemble as part of
a Columbia Composers concert. In June,



he was featured as a composer in Manifeste 2016's Chamber Music Composition Workshop concert in Paris.

Bryan Jacobs was awarded a 2016 Guggenheim Fellowship. His *Dialogue II* was performed by Anssi Karttunen (cello) at the Columbia Global Center in Paris, where he later performed his *Organic Synthesis Vol. 1* (2015) with Ensemble Pamplemousse.

**Steve Lehman** released a new album, *Sélébéyone*, in collaboration with French saxophonist Maciek Lasserre.

Harald Kisiedu was appointed post-doctoral fellow at Memorial University-Newfoundland's International Institute for Critical Studies in Improvisation for 2016–2017.

**Timothy Mangin** was appointed assistant professor of music at Boston College.

**Matthew Morrison** was appointed assistant professor of recorded sound at NYU.

Tristan Perich's "Microtonal Wall" was featured in the exhibit The Art of Music at the San Diego Museum of Art from September 2015 to February 2016.

The recording of Sam Pluta's Seven Systems received praise on New Yorker music critic Alex Ross' blog "The Rest is Noise" in December 2015.

**Ryan Pratt**'s piece *invariance* was performed by the Wet Ink Large Ensemble as part of a Columbia Composers concert in April.

Eric Rice continues to serve as head of the music department at the University of Connecticut in Storrs. In August, his Ensemble Origo completed the recording sessions for "Le Nozze in Baviera: Orlando di Lasso's Music for the 1568 Wedding of Wilhelm V of Bavaria and Renate of Lorraine," a program it performed under his direction at Columbia in October 2015. The ensemble will return to New York for a performance of sixteenth-century Flemish polyphony on February 4, 2017.

Marceline Saibou presented "Musical Evisceration Under State Patronage— The Curious Case of Togo" at the 35th Meeting of the Mid-Atlantic Chapter of the Society for Ethnomusicology at the University of Virginia and presented "Revisiting Hybridity: Africanist Ethnomusicology, Postcolonial Theory, and the Study of Popular Music" at the International Symposium on "Valorizing African Cultural Heritage and Thought II: Migration, Mobility, Epistemologies, and Alternative Histories," Dakar Institute of

African Studies (Dakar, Senegal). Marceline was invited by the Emeritus Professors In Columbia (EPIC) Fellows to give a talk on "Creativity under Authoritarian Rule: Popular Music and State Power in Postcolonial Togo." She defended her dissertation, "Presence, Absence, and Disjunctures—Popular music and Politics in Lomé, Togo, 1967–2005" in May.

Sara Snyder defended her dissertation on Cherokee language translational poetics and early childhood immersion education in May. She was appointed Visiting Assistant Professor of anthropology and sociology at Western Carolina University for 2016–2017.

**Kate Soper's** piece *Nadja* was performed by the Mivos Quartet at Miller Theater in June.

**Jeff Talman** was awarded a fellowship in Music and Sound from the New York Foundation for the Arts (NYFA).

Nina Young held the Frederic A. Juilliard/ Walter Damrosch Rome Prize in Musical Composition at the American Academy in Rome in 2015–16. Young defended her dissertation in July and took up a tenure-track position as Assistant Professor in the Department of the Arts at Rensselaer Polytechnic Institute starting in Fall 2016.



Young co-founded Ensemble Echappé with Jocelin Pan (seen here at right). **Jeffrey Milarsky** (center) led the Ensemble's first full sinfonietta performance at Symphony Space in February.

#### NEWS FROM OUR UNDERGRADUATE ALUMNI

**Audrey Amsellem** (General Studies 2015) returned to Columbia this fall as a graduate student in Ethnomusicology.

Esther Adams (Barnard College 2016) presented her senior thesis, "'A Naïve Mélange:' Examining Racialized Properties of Sound in Harry Lawrence Freeman's 'Jazz Opera' Voodoo", in May 2016. She attended Songfest in Los Angeles, CA and the Atlantic Music Festival in Waterville, ME in 2016. Esther is currently pursuing her M.M. in Vocal Performance at the Manhattan School of Music.

Genevieve Ambrose (Barnard College 2016) presented her senior thesis, "Wizard Rock Heartthrobs: Power, Gender and Economics in Harry Potter Musical Fandom," in May 2016.

Kasia Borowiec (Columbia College 2012) was most recently an Artist in Residence with Dayton Opera, where she sang the role of Kate Pinkerton in Madama Butterfly and covered the role of Desdemona in Otello. In summer 2016, she was an Apprentice Artist with Santa Fe Opera.



Katherine
Cartusciello
(General Studies
2016) was awarded
Departmental
Honors in Music
for her composition
"Scarecrow."

Anna Ehrman (Barnard College 2016) presented her senior thesis, "The Colonial Legacy of the Ethnomusicological Archive: An Exploration of ILAM's African Music Repatriation Project," in May 2016.

Vicente Hansen Atria (Columbia College 2016) returned to Columbia this fall as a DMA student in Composition.

Nansong Huang (Columbia College/Juilliard 2016) gave a piano recital in July 2016 at Columbia's Global Center in Beijing. The program included Scarlatti, Bach, Haydn, Debussy, Chopin, and Ginzburg. Nansong began his MM at the Yale School of Music in fall 2016.

Daniel Lazour (Columbia College 2016) was awarded a 2016 Richard Rodgers Award for Musical Theater for *We Live In Cairo*, the musical he co-wrote with his brother, Patrick Lazour.

Kevin Lee (Columbia College 2014) recently co-founded the DaPonte Soloists, a new ensemble in Manhattan dedicated to revitalizing classical music. With this group, he has organized and conducted an intimate inaugural concert of Bach cantatas benefiting UNICEF's #endviolence campaign and a staged and highly immersive performance of Purcell's Dido and Aeneas in Soho, with director Chris Browner (Columbia College 2016). Lee is currently planning a staged performance of Handel's Lucrezia and a double bill of Messaien alongside a few medieval and Renaissance selections. He has also been continuing his tenure as the Artistic Director of the Columbia University Bach Society, where he is conducting this year's performances of Mozart's Requiem and Bach. In 2016, he was invited to conduct other ensembles in the city, including Vocal Productions NYC (choral director) for their production of Mozart's Don Giovanni and Ensemble 212 (guest assistant conductor) for their performance of Mahler's Fifth Symphony.

Javier Llaca (Columbia College 2016) was awarded Departmental Honors in Music for his project "A Learning-Based Method for Automatic Phrase Segmentation of Symbolic Music." Victoria Wolf Lewis (Columbia College 2013) teaches violin at Saint David's School and Ethical Culture Fieldston School in New York City, as well as at Queens College Lawrence Eisman Center for Preparatory Studies. Since March 2016, she has been performing with LoftOpera as concertmaster and principal second violin. Victoria gave a recital, "An Afternoon of Russian Chamber Music," in March 2016 at Teachers' College.

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Isabella Livorni (Barnard College 2015) began her Ph.D. in Italian Literature at Columbia University in fall 2016. Isabella published a translation of Emmanuela Carbe's "Alta marea" in *Asymptote*, a journal for literary translation. Isabella was chosen to be one of five Columbia graduate students in the FAB-Musiconis Digital Humanities and Musical Iconography project and exchange with the Sorbonne.

Hannah Murphy (Columbia College 2016) gave a recital in the Music at St. Paul's series at Saint Paul's Chapel on the Columbia Campus in October. She is pursuing an MM in Orchestral Studies at the Manhattan School of Music.

Jenny Payne (Barnard College 2016) was awarded the Luce Foundation's Luce Scholarship whose goal is to "enhance the understanding of Asia among potential leaders in American society." Payne is doing research in

the department of social welfare at Kwansei Gakuin University in Nishinomiya, Japan as one of eighteen Luce Scholars in placements throughout Asia. In April 2016, she facilitated an IRWGS talk on "Feminist Media(tions): What is Beyoncé Feminism?", and in May presented her senior thesis, "Now Let's Get in Formation: the Personal and Political of 'Beyoncé feminism."

Christine Rosenblatt (Barnard College 2016), saw her musical Missing Gemini garner recognition at the Strawberry Theatre Festival, where it was presented at the Theatre at St. Clement's in midtown Manhattan in July. Rosenblatt's work won awards for Best Costumes, Best Actor, Best Director, and overall Best Play/Musical, in addition to two nominations for Best Actress. Rosenblatt originally presented a workshop premiere of the show with the Columbia University New

Opera Workshop in the fall of 2015 in the Austin E. Quigley Black Box Theatre. For the expanded version performed in summer 2016, the production was directed by Molly Rose Heller (GS '15), featuring orchestrations by Solomon Hoffman (CC '14 Music Major) and David Newtown (CC '18 MPP Member) on cello. Rosenblatt's mentor Joe Klein (CC '58) served as a supervisor on the production.

**Delaney Ross** (Barnard College 2016) presented her thesis, "Our Hawai'i: Environmental Protest Music on the Big Island of Hawai'i," in May 2016.

Angela Scorese (Barnard College 2016) is Assistant Musical Director and Conductor for Children's Choir (St. Gabriel's Church, Saddle River).

A scene from Christine Rosenblatt's Missing Gemini



#### **UNDERGRADUATE STUDENTS**

Ricardo Bustamante (General Studies 2017) was a recipient of the "Mary Seaman Memorial Scholarship" for academic excellence in 2015–16 and 2016–17. He was conductor and music director for two New Opera Workshop productions: Eccles' The Judgment of Paris (April); Mozart's "Schauspieldirektor" and Bach's Cantata 201 "The Contest between Phoebus and Pan" (December).

Jeremy Corren (Columbia College 2017) won a 2016 Richard and Brooke Kamin Rapaport Summer Music Performance Fellowship to attend the Valencia International Performance Academy and Festival, where he composed new chamber works for the Mivos Quartet and [Switch~ Ensemble]; at New Music on the Point he composed a new work for chamber ensemble featuring Ari Streisfeld of the JACK Quartet. He performed as a pianist in DMA student Tyshawn Sorey's Conduction Ensemble as a part of Vijay Iyer's performance residency "Relation" at the Metropolitan Museum of Art. Corren was featured as a pianist on a studio recording newly released by Brazilian label Clean Feed Records, with Dre Hocevar Large Ensemble and DMA alumnus Sam Pluta.

Mari Funabashi and Emily Shyr (Columbia College 2017) are the recipients of the Music Prize Fund established for music majors by a generous gift from Music alumna Andrea Cortes-Comerer (Columbia College 2005). Mari aspires to become a film composer and is applying to graduate schools in compo-

sition. **Emily** will write a thesis on Strauss's concerto for oboe and perform the work.

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Jacob Gelber (Columbia College/Juilliard 2017) attended the EAMA Institute in Paris in the summer and led the Vivace Chamber Singers in concerts in October and December. In November, his "A Colorado Offering" was premiered at Symphony Space by C4 Ensemble (a vocal ensemble dedicated to premiering works of the last 25 years) and his new work in collaboration with the dancer Mason Manning was premièred at Juilliard.

**Sandy Gooen** (Barnard College 2019) orchestrated Ooh Kill 'Em, a musical parody of the film *Kill Bill*, which opened on November 18th.

Shane S. Scott (General Studies 2017) was a 2016–17 PALS scholar in General Studies.

Ben Vanden Heuvel (Columbia College 2018) had music premiered in the New York Youth Symphony's "Composition Date Concert" at Symphony Space in May. Ben composed original music for Columbia Film MFA student Ursula Ellis's film "Crick in the Holler" and for the film "Mama" by Barnard undergraduate Varya Rootwood.

#### **GRADUATE STUDENTS**

Nandini Banerjee presented "Film Music and its Layers of Modernity: The Role of Tappa in Satyajit Ray's 'Joy Baba Felunath'" at the 35th Meeting of the Mid-Atlantic Chapter of the Society for Ethnomusicology in March at the University of Virginia.

Eamonn Bell participated in "Culture Analytics Beyond Text: Image, Music, Video, Interactivity and Performance" at the Institute for Pure and Applied Mathematics, at UCLA in March. He presented "Mining the Performance History of the New York Philharmonic from 1842-2015: Programming Trends and Performer Networks" at Data Science Day at Columbia University. In June he presented work co-authored with Jaan Altosaar (Princeton University), at the Machine Learning for Music Discovery Workshop, which was held at the International Conference on Machine Learning (ICML) in New York. With Laurent Pugin (RISM-CH) he presented "Approaches to handwritten conductor annotation extraction in musical scores" at the Third Digital Libraries for Musicology Workshop in August. \*

**David Bird** was awarded a Student Composer Award from the BMI Foundation in May for his piece *Drop*. His piece *Hyperion* was performed by Wet Ink in a Columbia Composers Concert in April.

Katherine Balch was selected for both the American Composer's Orchestra Underwood New Music Readings and the Minnesota Orchestra's Composers' Institute. Her piece, *Leaf Catalogue*, was awarded Yale's Woods Chandler Memorial Prize, and was publicly read by the ACO in 2016. It will be performed by the Minnesota Orchestra in February 2017. Her piece *Vidi l'angelo nel marmo* recently won grand prize in the International Society for Bassists composition

competition. In September, her piece *Una Corda* was workshopped and recorded as part of the Los Angeles Philharmonic National Composer's Institute.

Taylor Brook's *Song* was performed by Anssi Karttunen (cello) in the Columbia Sounds series at the Columbia Global Center in Paris. His piece *Lush* was performed by the Wet Ink Large Ensemble in a Columbia Composers Concert in April. *Exploded Views was* premièred by the Talea Ensemble in October.

Elliott Cairns presented his paper "The Berliner Phonogramm-Archiv: Where Musicology Met Anthropology" at the Annual Meeting of the Society for Ethnomusicology in Austin, Texas. He was in the chorus of Heartbeat Opera's recent production of Henry Purcell's Dido and Aeneas.

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Emily Clark presented papers at the Yale Graduate Music Symposium and the Caribbean Philosophical Association, and presented, "The Towa-Towa and the Gamelan: Using Musical Objects in Caribbean Diaspora to Rethink Materiality" at the Society for Ethnomusicology national conference in November. She also participated in an intensive two-week Taalunie Dutch Summer Course at the University of Ghent in August.

César Colón-Montijo published the book Viaje a La Casita: Notas de Plena en el Rincón Criollo and the second edition of Cocinando Suave: Ensayos de Salsa en Puerto

Rico. Additionally, he presented the papers "Sonero Mayor: Ismael 'Maelo' Rivera as Ethnographer of the Human Constellation" in the Caribbean Philosophical Association Conference at the University of Connecticut, and "Precarization, Musical Kinship, and The Specters of Salsa in the Caribbean/ Latin American Aural Public Sphere" at the Aesthetic Afterlives - Comparative Literature Conference at Princeton University.

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Stylianos Dimou was awarded First Prize at the 2nd International Composition Competition 'Amici della Musica di Cagliari' for "my grounding | surrounding [it]\_self / h\_I. (2015) v.2." His piece "spasmodic frictions: Aria Impulsiva v. 2. (2015)" was performed at the International Computer Music Conference in Utrecht. Dimou presented "The genesis of structure: A narrative description of F. Romitelli's Green, Yellow and Blue" at the Continuum 2016 conference at the University of Cyprus. He had a residency with the Psappha ensemble for the creation of Metallics -. Dimou was chosen for the 2017 Curs Internacional de Composició Institut français-Barcelona Modern Project and he has been identified as a promising young composer by the ULYSSES Network (project.ulysses-network.eu). Stylianos is the Prize Winner of the 2016 Call for scores Luigi Nono—III; he was chosen from among 41 composers around Europe.

**Danielle Dobkin** performed her piece *Thermosphere (The Outer Reach)* in the Columbia Composers and Columbia Sound Arts concert in December 2015.

Maria Fantinato Géo de Siqueira was awarded a Pre-Dissertation Field Research Travel Grant for Summer 2016 from Columbia's Institute of Latin American Studies. She presented the paper "Choro in New York: borders of genre as a conceptual tool of analysis" at the 35th Meeting of the Mid-Atlantic Chapter of the Society for Ethnomusicology at the University of Virginia.

Mike Ford published "Eensaamheid as verskynsel in Arnold Schoenberg se *Erwartung*, op 17. [The phenomenon of loneliness in Schoenberg's *Erwartung*, op. 17]" in *LitNet Akademies: 'n Joernaal vir Geesteswetenskappe*.

Andrés García Molina published "Labor and the Performance of Place in the Upper Putumayo" for *Revista Transcultural de Música* and a review of *Japanoise*, by David Novak, in *Current Musicology* 97 (spring 2014). He presented "*El Paquete*: Digital Circulation, Circumvention, and Exclusion in Cuba," at the *Neil Postman Graduate Conference* at NYU's Department of Media, Culture, and Communication in February and "Labor and *el pregón* in Cuba," at the *Latin American Studies Association Conference* in May. He received a Pre-Dissertation Field Research Travel Grant for Summer 2016 from Columbia's Institute of Latin American Studies.

**John Glasenapp** presented "The Earliest Irish Notation from the Drummond Missal" at the Cantus Planus Study Group of the International Musicological Society in Dublin in July.

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Louis Goldford has been named the recipient of the 2017 Suzhou (Chou) International Composition Commission. A newly commissioned work will be premièred in the fall of 2017 while he will be composer in residence at Suzhou University (China), during which Louis will also teach, lecture, and hold masterclasses in composition. Goldford's *The Fiction of Time Destroyed* (2015), for ensemble and electronics, was performed at the 42nd International Computer Music Conference (ICMC) in Utrecht. *Ensemble Modelo62* gave the performance in September at the TivoliVredenburg's Hertz Hall.

Beatriz Goubert presented "Muisca Sounds: Indigenous Music in the construction of a Multicultural Colombia" at the International Association for the Study of Popular Music IASPM-Latin America Conference, in Havana in March.

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Julia Hamilton presented "Songs of White Supremacy: Gertrude Manly Jones's *Ole Mammy's Lullaby Songs* (1901)" at the Society for American Music Conference in Boston in March.

Marc Hannaford co-authored "The Challenge of Comparing Improvisation across Domains," which appeared in *The American Music Review* Vol. XLV, No. 2, with Andrew Goldman. He was commissioned by the Monash Art Ensemble (based in Melbourne, Australia) to compose a 20-minute work. *Fainter, Stronger*, which was performed and recorded in Melbourne in October.

Benjamin Hansberry has been appointed as a Senior Lead Teaching Fellow for 2016— 2017 and as a Teaching Essentials Workshop Facilitator by the Columbia University Center for Teaching and Learning.

Paula Harper won the Meyerson Award for excellence in Core teaching. She presented "Watching Cell Phones, Listening to Video: 'Bus Uncle' Goes Viral" at the Yale Graduate Music Symposium, ; "UNMUTE THIS: Ubiquitous Listening and Vernacular Media Theory" at the Theorizing the Web conference at the Museum of the Moving Image (Queens); "BEYONCÉ: Seeing A Viral Phenomenon, Hearing A Visual Album" at the Music and Visual Cultures conference, at Maynooth University; "Waking Up in a Post-BEYONCÉ World: How Social Media 'Techniques of the Now' Exploded a 2013 Concept Album" at the Music and the Moving Image conference at NYU, and "Blank Space,' Fan Creativity, and Social Media Meaning-Making" at the IASPM-UK & Irelance conference, in Brighton; and "BEYONCÉ: How Viral Techniques Circulated a Visual Album" at the annual meeting of the AMS in Vancouver, British Columbia. Harper's review of Carol Vernallis's Unruly Media: YouTube, Music Video, and the New Digital Cinema was published in Issue 97 of Current Musicology.

Martin Hiendl's piece *Zeichnung #1* was performed in the Columbia Composers and Columbia Sound Arts concert in December 2015; his *I found a space...* was premièred in Darmstadt as part of the Ferienkurse/Sum-



Mary Kouyoumdjian at the New York Philharmonic Biennial

mer Course for New Music 2016. His opera installation PARADISE for singer, speaker, chorus, ensemble, electronics and video was premiered in Graz in October.

Orit Hilewicz presented "Musicalizing the Twittering Machine: Multitextual Listening in Analysis" in Stavanger, Norway in July at the International Musicological Society conference "Music as Art, Artefact, and Fact." She presented "Reciprocal Interpretations of Music and Painting: Representation Types in Schuller, Tan, and Davies after Paul Klee" at the annual AMS/SMT meeting in Vancouver, BC. In Fall 2016 Orit taught a new undergraduate seminar, "Music in Multimedia" and had an internship at the Rare Book and Manuscript Library.

Qingfan Jiang was awarded a Weatherhead Ph.D. Training Grant for her summer research project in 2016. In March, Qingfan presented her web exhibit in chantmanuscripts.omeka. net in the Celebration of Teaching and Learning Symposium, organized by the Center for Teaching and Learning.

Adam Kielman has accepted an appointment as tenure-track Assistant Professor of Music at The Chinese University of Hong Kong, scheduled to begin January 2017. He is

completing his dissertation with the support of the Julie How Fellowship, awarded by the Weatherhead East Asian Institute. Adam presented "Translocal Media Flows and Local Language Music in Contemporary China" at the Association for Asian Studies Annual Conference in Seattle in March and "'We Sing in Dialects Even as We Wander Far from Home': Music, Language, Listening, and Place in Southern China" at the Society for Ethnomusicology Annual Meeting in Washington, D.C. in November.

Mary Kouyoumdjian's musical documentary I Can Barely Look was recently commissioned by the Brooklyn Youth Chorus and WQXR and will have its première at the 2017 Prototype Festival. *Become Who I Am* was performed by the Brooklyn Youth Chorus and Hotel Elefant at the NY Philharmonic Biennial at Lincoln Center. Kouyoumdjian's portrait piece to open myself, to scream will be premiered by Music of Remembrance with members of the Seattle Symphony in Seattle and San Francisco in 2017. Her multimedia work Silent Cranes will be performed by the Kronos Quartet in its Bay Area premiere in December. Her first work for the Kronos Quartet, Bombs of Beirut, will have its 25th performance by the quartet this fall. Kouyoumdjian was in residence with Alarm Will

Sound at the Mizzou International Composers Festival in summer 2016 and was also a guest speaker on "Music and Immigration" at the Idyllwild Arts Academy. This season she will create new works for guitar ensemble Duo Noire, pianist Sugar Vendil, and New York's Talea Ensemble. Kouyoumdjian teaches at the NY Philharmonic's Very Young Composers Bridge Program.

Anne Levitsky presented "'Chansos, vai': The Personification of Song in the Troubadour Tornada" at the International Medieval Society-Paris conference in June, and 'Tell her, if it pleases her, to learn you and sing': Learning and Embodiment in the Troubadour Tornada" at the Medieval and Renaissance Music Conference at the University of Sheffield in July. In May 2017 she will present "'Mon chans, ma chansso': Language, Gender, and Performance in the Troubadour Tornada" at the 52nd International Congress on Medieval Studies in Kalamazoo, Michigan. Her review of Sarah Kay's book Parrots and Nightingales: Troubadour Quotations and the Development of European Poetry was published in Current Musicology No. 97 (Spring 2014). Levitsky's article "The Tornadas of Raimon de Miraval" will appear in a forthcoming issue of the journal Mediaevalia.

Sky Macklay won a Morton Gould Young Composer Award from ASCAP for her string quartet *Many Many Cadences*. In March, her orchestra piece *Ode To Alice [Coltrane]* was premiered at the Rivers School Conservatory 38th Annual Seminar on Contemporary Music for the Young in Weston, MA. In February, she gave a talk entitled "The Analog

Robotic: The Liminality of Naturalness in Harmonibots" at the Women in Music Technology Symposium at UC Irvine. She was also awarded a New Music USA project grant for her next installation, MEGA-ORGAN and a Chamber Music America commission to write a new work for San Francisco-based reed quintet Splinter Reeds. Her piece, Fly's Eyes, was performed by the Wet Ink Band in a Columbia Composers Concert in April. In June her piece Doppelgänger for oboe and chamber ensemble was performed at the International Double Reed Society Conference at Columbus State University. As a faculty member of The Walden School Young Musicians Program, Sky designed and taught a microtonal and spectral musicianship class for teenage composers and was awarded the Patricia Plude Faculty Fellowship for excellence and innovation in musicianship teaching. Upcoming events include the premiere of her chamber opera Why We Bleed with American Opera Projects and a portrait concert at Spectrum presented by Contemporary Insights. In November was a composer fellow in Le Nouvel Ensemble Moderne's FORUM in Montreal.

Will Mason presented "Spectralism, Modernism, Representation: The case of Grisey's Les Chants de l'Amour" at the Paul Sacher Archive in March. He received a GSAS Teaching Scholars award to teach the course "Music and Technology in Critical Perspective" in Spring 2017. He served as Reviews Editor for the upcoming issue of Current Musicology on "Race, Sound, and Technology." Will's debut album "Beams of the Huge Night" (New Amsterdam) was named "Album of the Year" by Avant Music

News, and he was voted one of the top 5 debut artists of 2015 in the *El Intruso* International Jazz Critics Poll. His album "A Happy Place" was released in October by Exit Stencil Records.

Geronimo Mercado performed his piece *Infinite Wisdom of the Shell* with William Cepeda in the Columbia Composers and Columbia Sound Arts concert in December 2015.

Toru Momii presented "Lost in Translation: Exoticism as Transculturation in Saint-Saëns's *Africa*" at the Annual Meeting of the New England Conference of Music Theorists at MIT and at the McGill Music Graduate Symposium in Montreal in March. He was also awarded the Summer Language Fellowship for International Students from the Graduate School of Arts and Sciences.

Josh Navon presented "It is Necessary to go to Europe for Instruction": Transmitting Music Pedagogy from Germany to the US, 1850–75" at the Nineteenth Biennial International Conference on Nineteenth-Century Music at Oxford in July.

Russell O'Rourke presented his web exhibit in chantmanuscripts.omeka.net in March as a part of the Celebration of Teaching and Learning Symposium.

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Matthew Ricketts Matthew was a fellow at the 2016 Aspen Music Festival and was named Composer/Collaborator-in-residence through East Carolina University's NewMusic Initiative (2018). He has recently been commissioned by the Montreal Symphony Orchestra's organist-in-residence, Jean-Willy Kunz, pianist Julia Den Boer, the Aspen Contemporary Music Ensemble and Chartreuse Trio. Matthew is co-organizing an event, along with Taylor Brook and Professor Zosha Di Castri, celebrating the 75th birthday of Canadian composer Brian Cherney (McGill University, Fall 2017).

Roberto Toscano's piece ... MOUTH... was performed by the Wet Ink Large Ensemble in a Columbia Composers Concert in April.

Christopher Trapani won the 2016–17 Luciano Berio Rome Prize in Composition and is spending this academic year at the American Academy of Rome. He has been selected for a Chamber Music America Classical Commissioning Grant to compose a piece for six voices plus electronics for Ekmeles.

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Ralph Whyte was invited to give a guest lecture on the "roots of visual music" for a seminar in the visual studies department at Harvard University. He presented "Autonomizing a Light Art: Visual Music's Past, Presents, and Futures c. 1945" at the Music and Visual Cultures conference, in July at Maynooth University.

In March, Michael Weinstein-Reiman presented a paper, "I'm a Monster!: Nicki Minaj and Queer Posthumanism," at the Gender and Music: Practices, Performances, Politics conference in Örebro, Sweden. He was invited to present the same paper at the H. Wiley Hitchcock Institute for Studies in American Music at Brooklyn College in May.

Whitney Slaten gave the following conference papers: "Jazzmobile and the Urban Soundscape" at "Locations and Dislocations: An Ecomusicological Conversation," Westminster Choir College of Rider University (April), "Liveness, Sonic Color and Transparency: The Creative Agency of Mixing Recorded and Live Broadway Productions of Porgy and Bess," at the Art of Record Production Conference (November 2015) and "Amplifying From the Shadows: Representation and Metarepresentation in Live Music Production" at the University of Toronto conference on "Music and Labor" (April). He was an invited panelist on the "Art, Citizenship and Community" roundtable for the Columbia Black Law Students Association Paul Robeson Conference in February, and moderated a master class "Gnawa and the Trance Music of Morocco" featuring Abdellah El Gourd of Dar Gnawa of Tanger and Randy Weston at The New School in October 2015.

Tyshawn Sorey accepted a tenure-track Assistant Professorship in music composition and creative improvisation at Wesleyan University, to begin Fall 2017. In April he premièred Vijay Iyer's "Emergence" with members of the Leopoldinum Orchestra in Wroclaw, Poland. He will perform in several ensembles led by John Zorn and George Lewis at this year's Festival International de Musique Actuelle de Victoriaville in Canada. In June, he premièred *Josephine Baker: A* 

Personal Portrait along with soprano Julia Bullock and members of the International Contemporary Ensemble at the Ojai music festival directed by Peter Sellars. His new double CD titled The Inner Spectrum of Variables was released in June. Sorey received the George Wein-Doris Duke Commissioning grant to compose a new work for the trio to be premiered at the Newport Jazz Festival in July. In September, he performed in Olga Neuwirth's "Eleanor Suite" as a featured soloist (on drum set and percussion) with Ensemble Intercontemporain (he premiered the work in August with Klangforum Wien under the direction of Sylvain Cambreling). In December, a composition written for Claire Chase will be performed at The Kitchen as part of Chase's "Density 2036" project.

Maeve Sterbenz has been awarded a Lead Teaching Fellowship for the 2016–17 academic year from the Center for Teaching and Learning.

Didier Sylvain was selected for a Graduate Research Assistantship to a five-year NSFfunded study in Haiti, entitled "CAREER: Assessing Long-Term Sociocultural Impacts in Disaster Recovery Efforts," coordinated by Professor Mark Schuller at Northern Illinois University.

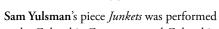
Trevor Reed's law review note, Who Owns our Ancestor's Voices: Tribal Claims to Pre-1972 Sound Recordings will be published in the Columbia Journal of Law & the Arts this winter. His paper "Reclaiming Networks of

### MUSIC PERFORMANCE

Indigenous Song: Ontologies of Property, Politics and Transformation in Boulton's Taatawi Recordings," won the Charlotte Frisbie Student Paper Prize at the 2015 SEM Annual Meeting. Trevor presented a lecture and had two of his works performed during the John Donald Robb Composers' Symposium at the University of New Mexico. His new work, Puhutawi, written in collaboration with Hopi traditional singer Clark Tenakhongva was premiered at the Grand Canyon in August. Trevor was selected as a Summer Teaching Scholar in 2016 to teach a new course, Music and the Indigenous Experience in North America.



Tom Wetmore published "The 'Resistant Embrace': The Unstable Intersections of Ethnomusicology, Jazz, and Amiri Baraka" on the "Space is the Place" Sounding Board of Ethnomusicology Review. Tom also presented his paper "'I'm Telling You This is True': Constructing History and Authenticity in Harlem Jazz Tourism" at the Mid-Atlantic Section of the Society for Ethnomusicology Conference in Charlottesville, VA. He published a review of Ronald Radano and Tejumola Olaniyan's edited volume Audible Empire: Music, Global Politics, Critique in Ethnomusicology Review in Fall 2016.



at the Columbia Composers and Columbia Sound Arts concert in December 2015.

### **MUSIC PERFORMANCE PROGRAM**

The Music Performance Program (MPP) proudly welcomes its new piano Music Associate, Dmitry Alexeev, following the retirement of Niels Ostbye, who had taught piano at Columbia for nearly fifty years. We are also thrilled that Prof. Taoufik Ben Amor has taken lead of the Arab Music Ensemble, formerly known as Middle Eastern Music Ensemble. MPP's new offering, Hybryd Ensemble, led by Ole Mathisen, has attracted a record number of classical and jazz students this Fall interested in cross-over music-making experience. Also new this Fall is the MPP Studio Class, led on a monthly basis by MPP Director, Magdalena Stern-Baczewska. It serves as an opportunity to try out a new program; meet other students; and discuss a variety of issues, from performance anxiety to plans to pursue graduate education in a conservatory setting. Performances of MPP students have been featured on WWFM The Classical Station. MPP concerts return to Symphony Space this season. Free and open to the public, these events contribute to the musical landscape of Manhattan's Upper West Side. Increasingly popular Mid-Day Music recitals continue at Faculty House each Wednesday at noon. For information please visit mpp.music.columbia.edu.

### **COLUMBIA UNIVERSITY ORCHESTRA**

The Columbia University Orchestra (CUO) performed for the second time in Alice Tully Hall in April, thanks to the generosity of orchestra parents Ken and Jo Merlau. 36 new student members were accepted by audition in early September. On December 4th and 6th the **CUO** will perform *Finlandia* by Jean Sibelius, La Mer by Claude Debussy and the Symphony #8 in F major by Ludwig Van Beethoven. During the Fall semester concerts, the orchestra will again appear at the Peter Jay Sharp Theatre at Symphony Space as well as in Roone Arledge Auditorium. On April 21st 2017, the CUO will appear for the third time in Alice Tully Hall at Lincoln Center. The program will feature Symphonie Fantastique by Hector Berlioz, the Prelude from Tristan und Isolde by Richard Wagner, and a concerto to be determined. For more information see the CUO website: cuo.music.columbia.edu.

### **LOUIS ARMSTRONG** JAZZ PERFORMANCE PROGRAM

The Louis Armstrong Jazz Performance Program is celebrating its 15th year with the release of our second cd recording, "Young Lions, Volume 2," which features some of the brightest rising star musicians and composers in our program. Featured are original compositions by Kira Daglio-Fine, Ben Rosenblum, Jeremy Corren, Vicente Hansen, Mark Micchelli, Conner Duke, Ethan Kogan, Sam Yulsman, Ravi Campbell, John Melendez, and Zach Calluori. Virtuosic Dutch saxophonist Marc Momaas will be the Guest Artist in Residence in the fall semester and will be the featured soloist with the jazz ensembles on Sunday, November 20 at Symphony Space.



### **CURRENT MUSICOLOGY**

### 2016 COLUMBIA MUSIC SCHOLARSHIP CONFERENCE

In February the Department's graduate students organized the 2016 Columbia Music Scholarship Conference on the theme of Listening, with Alexander Rehding (Harvard) as keynote speaker. The papers represented a wide range of methodologies and subjects grouped into three sessions on expert listeners, electronic sounds, and sonic communities.

### CENTER FOR ETHNOMUSICOLOGY

In 2016 the Center for Ethnomusicology hosted a wide variety of talks including Els Lagrou, "Cashinahua Song-Images: Reflections on an Amerindian Relational Aesthetics;" Richard Jankowsky, "Ritual Journeys and Devotional Niches: Ambient Sufism in Tunisia;" Robin R. R. Gray, "Repatriation and Decolonization: Thoughts on Ownership, Access, and Control;" a performance and hangout with Sacramento Knoxx; Dr. Zuzana Jurková, "Music Representation of an Underprivileged Group: the Case of the Czech Roma;" and John W. Troutman, "Steel Bars and Hawaiian Guitars: (Re)Centering Indigenous Technology and Musical Practice within the Origins of the Modern Music Industry."

#### **COLUMBIA SOUNDS**

Since February 2016, the Department has co-sponsored a new concert series, Columbia Sounds, with the Columbia Global Center in Paris and the Office of Global Programs.

Concerts take place in the Grande Salle at Reid Hall and focus on music and musicians associated with Columbia (whether as composers, performers, faculty, students, or alumni). Performances have included a concert by Ensemble Pamplemousse (founded by DMA alumna Natacha Diels), a recital by Ph.D. alumna Marilyn Nonken (Director of Piano, NYU) and a performance by Mellon postdoctoral fellow and Lecturer Matthew Goodheart. In the next concert, on April 22, Anssi Kartunen and Nicolas Hodges will première a new work by Fred Lerdahl in addition to performing the two Brahms sonatas for cello and piano. For information see music.columbia.edu/events/ columbia-sounds.

### A NOT SO QUIET SPACE



On Friday, October 21st, the Music & Arts Library hosted "A Not So Quiet Space," a night of performances and installations pre-

sented by the students of the MFA Program in Sound Arts. Over 60 attendees enjoyed experiencing the work and performances. The event was supported by the Sound Arts MFA program, the Columbia University Libraries, and the Department of Music.

#### **COMPUTER MUSIC CENTER**

On October 6, the Computer Music Center hosted an evening of audio analysis of the sound of different Japanese kotos as well as an exploration of digital signal processing techniques as applied to the koto, featuring an improvisational performance by Acting Director of Sound Arts **Miya Masaoka** and CMC Director **Brad Garton**. This performance was one of the "Celebrating the Genius of Michio Miyagi (1894–1956)" events organized by the Institute of Medieval Japanese Studies and sponsored in part by the Toshiba International Foundation.

### SOUNDING CHINA IN THE WORLD

With a grant from the Weatherhead East Asian Institute, on December 2 the Department will present "Sounding China in the World: A Workshop on Musical Circulations to and from China from the Qing Dynasty Through the Present a workshop organized by graduate students Adam Kielman and Qingfan Jiang with guest speakers Fred Lau (University of Hawaii) and Paize Keulemans (Princeton University).

### L'AMOUR DE LOIN AND THE TROUBADOURS

"L'Amour de loin and the Troubadours," A Florence Gould Event on December 3 organized by the Center for French Civilization and Culture, New York University and the Department of Music, will feature the composer Kaija Saariaho in conversation with Susan Boynton, and a round table with Judith Peraino (Cornell), Sarah Kay (NYU), Maria Sanchez Reyes (NYU) and Jane Forner (Columbia).

The *Current Musicology* archive (Issues 1 through 97) is now available for full download at currentmusicology.columbia. edu/archive.

- Issue 98, edited by Tom Smith, contains articles by Benjamin Givan, Samuel Dorf, Pirkko Moisala, Taru Leppänen, Milla Tiainen, Hanna Väätäinen, and Alessandra Vojcic. Eamonn Bell is the reviews editor for the issue.
- Issue 99/100, co-edited by Tom Smith and Didier Sylvain, is a double issue containing submissions from last year's 50th anniversary conference. Paula Harper is the reviews editor for the issue.
- Issue 101, edited by Didier Sylvain, is a special issue featuring interdisciplinary work surrounding the intersections of race, sound, and technology. Will Mason is the reviews editor for the issue.



### MUSIC HUMANITIES IN PARIS

Susan Boynton with her Music Humanities in Paris class at the Opéra Bastille after a performance in June 2016

With the support of the Office of Global Programs and the Arts and Sciences' grant for Global Liberal Arts from the Andrew W. Mellon Foundation, Department faculty now teach Music Humanities at Reid Hall, Columbia's Global Center in Paris. Elaine Sisman taught the inaugural class in the spring semester of 2015. Walter Frisch taught in Paris in spring 2016 and Giuseppe Gerbino is teaching in Paris this fall.

In addition to to the academic year program, the Office of Global Programs offers an intensive summer program combining Art Humanities and Music Humanities, in which **Susan Boynton** and **Peter Susser** have taught. In the summer program, students take the two courses concurrently and attend classes, museum trips, and musical performances with both professors.



Elaine Sisman at the Columbia College Class Day ceremony in May 2016 with two of her Music Humanities in Paris students, salutatorian Zoey Poll and graduate Yvonne Hsaio

### FALL MEETINGS OF SCHOLARLY SOCIETIES

Graduates, faculty, and students from our Department made a strong showing in the fall meetings of the scholarly societies this year. The summary below highlights the wealth of contributions, complementing information that appears under individual names in the faculty, alumni, and student news sections of this newsletter.

### Joint Meeting of the American Musicological Society and the Society for Music Theory, Vancouver, BC

Among the historical Musicology graduates who presented papers were Nora Beck ("More than a Pretty violeta: Santa Caterina dei Vigri's Contributions to Renaissance Musical Culture"); Mark Burford ("Mahalia Jackson's Class Politics of Voice"); Daniel Callahan ("Bernstein's Body"), Ryan Dohoney ("Antimodernism, Ultramodernism, and 'After Modernism'"); and Maryam Moshaver ("Rameau, the Subjective Body, and the Forms of Musical Representation"). Benjamin Piekut was a respondent in AMS Session "Music and the Middlebrow." Paul **Steinbeck** chaired the SMT Improvisation Interest Group "Analyzing Improvisation" and Victoria Tzotzkova chaired the SMT Performance and Analysis Interest Group "Musical Performances, Musical Works."

George Lewis co-chaired the AMS Special Session on Race, Ethnicity and the Profession, in which Ellie Hisama was an invited speaker. Benjamin Steege presented the paper "The Ambivalent Ethics of Comparative Musicology: A Japanese Case Study." Postdoctoral fellows Elise Bonner, Carmel Raz, and Lucie Vagnérová gave papers, as well as former fellows Vilde Aaslid, Nathan Martin, and Bryan Parkhurst. Student

presenters included **Galen DeGraf**, **Paula Harper**, and **Orit Hilewicz**. At the AMS Business meeting, George Lewis was named an Honorary Member of the Society, and **Susan Boynton**, **Julia Doe**, and **Walter Frisch** all received publication awards.

## Annual Meeting of the Society for Ethnomusicology, Washington, DC

Sara Snyder chaired and spoke in a session on Music and Language Revitalization in Native North America, in which Trevor Reed also presented and Aaron Fox was the discussant. Toby King chaired the session Music, Intimacy, and Publics, which included papers by Farzaneh Hemmasi ("Fellow Sufferers: Addicts, Fans, and Ordinary Citizens in Iranian Popular Music Activism") and Tyler Bickford ("Pop Intimacy and Public Childhoods in US Children's Music"). Alessandra Ciucci chaired and spoke in the session Sonic Journeys, Spiritual Boundaries, and Musical Circulation in the Maghreb. Nandini Banerjee, Emily Clark, Andrés Garcia Molina and Adam Kielman also presented papers. Andrew Eisenberg was a discussant in the session Digital Media Technologies and the Performance and Transmission of Religious Tradition; Lauren Flood chaired a session on Tourism, Community, and Belonging; and Niko Higgins chaired a session in which he spoke on "Unsounded Music among Distance Swimmers and Indian Diasporic Musicians in New York City" and Matt Sakakeeny presented on "Inner Voices, Outer Sounds: Louis Armstrong's Methods for Exteriorizing the Interior." David Novak and Amanda Minks chaired and presented in Anthropology of Sound Forum Roundtables. Naomi Sturm spoke in a panel on public sector ethnomusicology.

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Department of Music







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