

CURRICULUM VITAE

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EDUCATION

- Ph.D. Music Theory and History, University of Chicago, 2003.
Dissertation: "Metric Dissonance and Music-Text Relations in the German Lied."
- B.A. Music, *magna cum laude*, Harvard University, 1990.
Senior honor's thesis on form in Schubert's late Chamber Music.

PUBLICATIONS

Book

Songs in Motion: Rhythm and Meter in the German Lied. New York: Oxford University Press, 2010.

Articles

"Eastern Ashkenazi Cantillation: An Interpretive Musical Analysis." *Yuval Online* 10 (2016).

"'Alte Liebe' and the Birds of Spring: Text, Music, and Image in Max Klinger's *Brahms Fantasy*." Chapter in *Expressive Intersections in Brahms: Essays in Analysis and Meaning*, edited by Heather Platt and Peter H. Smith. Bloomington: Indiana University Press, 2012.

"Metric Analysis and the Metaphor of Energy: A Way into Selected Songs by Wolf and Schoenberg." *Music Theory Spectrum* 30/1 (2008): 61–87.

"Metric Displacement Dissonances and Romantic Longing in the German Lied." *Music Analysis* 25/3 (2006): 251–88.

Review Essay

Review of *Schumann's Dichterliebe and Early Romantic Poetics: Fragmentation of Desire* by Beate Julia Perrey, *Music Theory Spectrum* 28/2 (2006): 299–310.

CD Review

Review of *Songs by Tomášek*. Renata Pokupić *mezzo*, Roger Vignoles *pf*, Hyperion 67966. *Nineteenth-Century Music Review*, published online 29 November 2016.
<https://doi.org/10.1017/S1479409816000409>

Online Digital Resource

Online digital presentation of Max Klinger's *Brahms Fantasy*, produced in collaboration with colleagues in Art History, Music, and the New Media Lab at Wesleyan University: <http://www.wesleyan.edu/dac/view/brahmsphantasie/>. I initiated the project, worked with Clare Rogan, Robert Lancefield, and members of the New Media Lab on the design, wrote the introductory essay, provided song texts and translations, and facilitated a recording of the songs by Neely Bruce and Christopher Grundy. Funding information related to this project is given below under Grants, Awards, and Honors.

Liner Notes

Liner notes for Cedille Records CDR 90000 059, Dvořák, String Quartet in G Major Op. 106 and String Quintet in Eb Major Op. 97, recorded by the *Pacifica Quartet*, 2001. Notes co-written with Wayne Booth.

WORK UNDER REVIEW AND IN PROGRESS

“Modulating Couplets in Fanny Hensel’s *Lieder*.” Chapter in an edited collection on the Songs of Fanny Hensel, under review at Oxford University Press.

“Analytical Approaches to Jewish Music.” Under review in the *Analytical Approaches to World Music*.

Co-edited special volume on “Ethnography and Analysis.” Under review in *Analytical Approaches to World Music*.

“Poetic Endings and Song Endings in Müller and Schubert’s *Winterreise*.” To be revised and submitted summer 2018.

ACADEMIC PRESENTATIONS

“Poetic Endings and Song Endings in Müller and Schubert’s *Winterreise*.” Symposium: New Approaches to Poetry and Song. University of Rochester, October 2016.

“Analytical Stories, Ethnography, and Culture.” University of Colorado Boulder, February 2016; University of Oregon, May 2016; Fourth International Conference on Analytical Approaches to World Music, June 2016.

“Music-Text Relationships in Eastern Ashkenazic Cantillation: A New Analysis.” *Magnified and Sanctified: The Music of Jewish Prayer*. University of Leeds, June 2015

“Modulating Couplets in Fanny Hensel’s *Lieder*.” *Celebrating 19th Century Women Composers of Song: A Workshop in Honour of Josephine Lang’s 200th Birthday*. University of Victoria, February 2015.

“Individual Voices and the Study of Jewish Cantillation.” Colloquium at Columbia University, co-sponsored by the Jewish Music Forum. October 2014.

“Commentary on a Niggun.” Presentation in the symposium *Embodied Judaism: Sound of Ecstasy*. University of Colorado Boulder, October 2013.

“Eastern Ashkenazic Cantillation: Analytical Perspectives on Music, Text, and Liturgy.” Annual Meeting of the Society for Ethnomusicology, New Orleans, November 2012.

“Declamatory Schemas in Three Song Traditions.” University of Colorado at Boulder, February 2012; New England Conference of Music Theorists, Connecticut College, April 2012.

“From Poetic Meter to Musical Rhythm: Declamatory Schemas in Songs by Fanny Hensel, Franz Schubert, and Robert Schumann.” Hebrew University of Jerusalem, December 2010.

“Old Love and the Birds of Spring: Music, Text, and Image in Max Klinger’s *Brahms Fantasy*.” Hebrew University of Jerusalem, December 2010.

“Modal Analysis and Music-Text Relations in Ashkenazic Jewish Traditions of Biblical Cantillation.” First International Conference on Analytical Approaches to World Music, UMass Amherst, February 2010.

“German Modernism, Performance, and Gesture in Max Klinger’s *Brahms Fantasy*.” Wesleyan University Colloquium presented jointly with art historian Katherine Kuenzli, December 2009.

“Charles Ives and the Lied Tradition: A Case Study.” Invited paper for the Ives Vocal Marathon, Wesleyan University, January 2009.

“From Poetic Meter to Musical Rhythm: Declamatory Schemas in the Lied.” Annual meeting of the Society for Music Theory, Nashville, November 2008; Fifteenth Biennial Symposium of Research in Music Theory, Indiana University, May 2008.

“Music Theory and Humanistic Study.” Wesleyan University Center for the Humanities, October 2008. Podcast available on iTunes U / Wesleyan University / Center for the Humanities.

“The Polyrhythm of Speech, Singing, and Playing: New Perspectives on the German Lied.” University of Colorado at Boulder Colloquium, September 2007.

“Metric Impulses and Melodic Contour.” Second International Conference on Music and Gesture, Manchester UK, July 2006.

“Multilayered Metric Dissonances: Applications and Extensions for the Theories of Krebs and Cohn.” Annual meeting of the Society for Music Theory, Boston, November 2005; Wesleyan University Colloquium, November 2005.

“Modeling Complex Hemiolas: Applications for Richard Cohn’s ‘Ski-Hill’ Graphs.” New England Conference of Music Theorists, UMass Amherst, April 2005.

“Metric Analysis and the Metaphor of Energy: A Way into Selected Songs by Schumann, Wolf, and Schoenberg.” Wesleyan University, December 2003; annual meeting of the Society for Music Theory, Madison, November 2003; University of Colorado at Boulder Colloquium, September 2003.

“Metric Displacements and Romantic Longing in the German Lied.” Music Theory Midwest, Minneapolis, May 2002; Rocky Mountain Society for Music Theory, Boulder, April 2002.

“Metrical Dissonance, Energetics and Music-Text Relations in Schoenberg’s ‘Valse de Chopin’.” Music Theory Midwest, Appleton, May 2000.

SYMPOSIA, WORKSHOPS, AND RELATED PROFESSIONAL EXPERIENCE

Participant, Yiddish New York Festival. December 2017.

Panel Organizer and Panelist for “The Yellow Ticket” (silent film with live music). CU @ the Dairy, September 2017.

Public Lecture for CU on the Weekend, “Gershwin Meets Schubert: Words, Music, and Song.” Presented together with Keith Waters. October 2015.

Organizer and Session Chair for “History and Future of *MTO*,” a panel discussion at the annual meeting of the Society for Music Theory. Charlotte, NC, November 2013.

Pre-concert talk for the *Chamber Music Society of Lincoln Center*. Wesleyan University Crowell Concert Series, February 2009.

Participant, Mellon 23 workshop on teaching music theory at liberal arts colleges. Scripps and Pomona Colleges, July 2008.

Pre-concert talk for *The Eighth Blackbird*. Wesleyan University Crowell Concert Series, April 2008.

Gallery Talk with Katherine Kuenzli (Art History) for the opening of “Music and Modernism in the Graphic Arts: 1860–1910.” Wesleyan University Davison Art Center, March 2008.

Remarks and panel discussion on the holocaust, memory, and Schumann’s *Dichterliebe* following a performance of the play *Old Wicked Songs* by Jon Marans. Westport Country Playhouse, October 2006.

Guest Lecture, Meter and Rhythm in the Songs of Brahms. Yale University Graduate Seminar, March 2006.

Pre-concert panel on the Songs of Charles Ives. Wesleyan University, September 2005.

Invited participant: *Mannes Institute for Advanced Studies in Music Theory*. New York, June 2005. Topic: Rhythm and Temporality.

Symposium on Dvořák and the *New World Symphony*. Wesleyan University, December 2004.

Program notes for concerts of the *Pacifica Quartet*, Artists-in-Residence at the University of Chicago, January and May, 2001.

Program notes for the *Duke Trio*, performing in “The University of Chicago Presents” professional concert series, October, 1998.

TEACHING

College of Music, University of Colorado Boulder: Associate Professor 2013–18;
Assistant Professor, 2012–13.

Courses:

- Music 1101-1111, honors (Honors Theory, Semesters 1–2)
- Music 1101-1111 (Theory, Semesters 1–2)
- Music 1121-1131 (Aural Skills, Semesters 1–2)
- Music 4071 (Tonal Analysis)
- Music 4122 / Jewish Studies 4122 (Music in Jewish Cultures)
- Music 5061 (Advanced Tonal Analysis)
- Music 5151 (Topics in Music Analysis: Song Forms)
- Music 6801 (Advanced Topics in Music Theory: Analytical Approaches to World Music)
- Music 6801 (Advanced Topics in Music Theory: Schubert)

Currently serving on one MA and eight DMA committees.

Wesleyan University: Assistant Professor, 2004–11; Associate Professor, 2011–12.

Courses:

Music 103, Materials and Design (first semester theory)

Music 124, Music, Language, and Math (first-year seminar)

Music 201, Tonal Harmony (second semester theory, formerly Music 104)

Music 202, Theory and Analysis (third semester theory)

Music 209, Readings in Music Theory (seminar)

Music 242, Baroque and Classical Music (survey)

Music 243, Nineteenth-Century Music (survey)

Music 299, Music Analysis, Interpretation, and Creativity (Center for the Humanities seminar)

Music 300, European Art Song (music majors' seminar)

Music 300, Music Analysis and Interpretation (music majors' seminar)

Music 522, Comparative Music Theory (graduate seminar)

Advised senior honors theses, independent tutorials, and senior projects.

University of Colorado: Lecturer, College of Music, 2003–04.

Taught first-year honors and sophomore courses in music theory.

University of Chicago: Lecturer, Department of Music, Fall 2001.

Taught “Introduction to Music Analysis” for graduate students and a theory and analysis course for second-year music majors.

University of Chicago: Lecturer, Department of Music, Fall 2000.

Taught “Introduction to the Analysis and Criticism of Music” for non-majors.

University of Chicago: Course Assistant, Department of Music, 1999–2000.

PROFESSIONAL SERVICE

Executive Board of the Society for Music Theory, 2016–19.

Chair, Society for Music Theory Work/Family Interest Group, 2017–19.

Book manuscript reviewer for *Oxford University Press*, 2016.

Reviewer for external tenure case. Fall 2016.

Reviewer for *Music Theory Online*, 2016.

Book manuscript reviewer for *Oxford University Press*, 2015.

Editor, *Music Theory Online* – a journal of the Society for Music Theory, 2011–14.

Publications Committee of the Society for Music Theory, 2011–14.

Networking Committee of the Society for Music Theory, 2011–14.

Treasurer, New England Conference of Music Theorists, 2011–12.

Reviewer for *Journal of Music Theory*, 2014.

Editorial Board for *Music Theory Online* – a journal of the Society for Music Theory, 2009–11.

Reviewer for *Theory and Practice*, 2009.

Reviewer for the *Journal of Music Theory*, 2008.

Chair, Ad-hoc Committee on Sustainability for the Society for Music Theory, 2007–11.

Nominating Committee for the New England Conference of Music Theorists, 2007–08.

Program Committee for the New England Conference of Music Theorists, 2006–07.

Program Committee for Music Theory Midwest, 2002–03.

Program Committee for the Rocky Mountain Society for Music Theory, 2002–03.
Designed and maintained a webpage for the meeting.

Chair, Program Committee for the Midwest Graduate Music Consortium, 2000–01.

Chicago Liaison, Midwest Graduate Music Consortium, 1999–2000.

Program Committee for the Midwest Graduate Music Consortium, 1998–99.

UNIVERSITY SERVICE

Program in Jewish Studies

Primary Unit Evaluation Committee (PUEC) for Eyal Rivlin, fall 2016.

CU-Boulder College of Music Service

Chair, Department of Theory and Composition. Term began fall 2015.

College of Music Leadership Council. Term began fall 2015.

Primary Unit Evaluation Committee (PUEC) for David Rickels, fall 2017.

Search Committee Chair, Instructor of Music Theory. 2016–17.

Primary Unit Evaluation Committee (PUEC) for Brenda Romero, fall 2016.

Merit Evaluation Committee, 2014–16.

College of Music Task Force on Faculty Governance, 2014–15.

Graduate Studies Committee, 2012–15.

Adjudicator for the Bruce Ekstrand Graduate Student Competition, 2014.

Wesleyan Music Department Service

Co-director of Undergraduate Studies, 2009–12.

Undergraduate Curriculum Committee, 2004–12.

Academic advisor.

Adjudicator for the Tishler piano competition, 2005, 2006, 2008, 2010.

Honors Committee, 2005, 2007, 2008, 2012 (chair).

Committee for the selection of a harp private-lessons teacher, 2007.

Hosted talk on music therapy for undergraduate music majors, March 2006.

Wesleyan University Service

Center for the Arts Concert Committee, 2004–05 and 2009.

Faculty working group on the new key capability “Interpretation,” February 2006.

Panel and Workshop for the Graduate Career Day, January 2007.

GRANTS, AWARDS, AND HONORS

Orion Visitor, University of Victoria School of Music. Funding provided for travel and presentations at the University of Victoria. February 2015.

Middle East Travel Grant, funded by the U.S. Department of Education Undergraduate International Studies and Foreign Language Program (UISFL) for upcoming travel, \$5000, 2010.

Subvention grant from the John Daverio Publication Endowment Fund of the American Musicological Society for the publication of *Songs in Motion* by Oxford University Press, \$2000, 2010.

Project Grant from Wesleyan University to commission performances and launch a digital version of Max Klinger's *Brahms Fantasy* online, \$2200, 2008.

Faculty Fellow at the Center for the Humanities, Wesleyan University, fall 2008.

Co-recipient, Mellon 23 funding for a workshop on teaching music theory at liberal arts colleges, summer 2008.

Subvention Grant from the Society for Music Theory to aid in the preparation of musical examples for *Songs in Motion*, \$1500, 2007.

Publication Assistance Grant from Wesleyan University to aid in the preparation of musical examples for *Songs in Motion*, \$2500, 2007.

Seed Grant from Wesleyan University for a digital piano lab in the Music Studios, submitted by the Undergraduate Curriculum Committee, \$10,000, 2005.

Mellon Foundation Dissertation Fellowship, 2002–03.

Arthur J. Komar Award for best student paper at *Music Theory Midwest*, 2002.

Fellowship from the German Academic Exchange Service for language study, 2002.

University of Chicago Century Fellowship, full funding for graduate study, 1997–2002.

John Knowles Paine Fellowship for study abroad, from Harvard University, 1990–91.