

Curriculum Vitae
YONATAN MALIN

EDUCATION

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

ACADEMIC EMPLOYMENT

University of Colorado Boulder, College of Music

Associate Professor, 2013–present

Assistant Professor, 2012–13

Wesleyan University, College of Music

Associate Professor, 2011–12

Assistant Professor, 2004–11

University of Colorado Boulder

Lecturer, 2003–4

PUBLICATIONS

Book

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

Articles and Essays

“Poetic Endings and Song Endings in ‘Gute Nacht’ and ‘Der Leiermann’ from Schubert’s *Winterreise*.”

In *Festschrift in Honor of Jürgen Thym*, edited by Ulrich J. Blomann, David B. Levy, Ralph P. Locke, and Frieder Reininghaus, 117–26. Baden-Baden: Verlag Valentin Koerner, 2023.

“Community Based Music Information Retrieval: A Case Study of Digitizing Historical Klezmer Manuscripts from Kiev.” *Transactions of the International Society for Music Information Retrieval* (2022). Co-authors: Christina Crowder, Clara Byom, Daniel Shanahan.

“Modulating Couplets in Fanny Hensel’s Lieder.” In *The Songs of Fanny Hensel*, edited by Stephen Rodgers, 171–91. New York: Oxford University Press, 2021.

“Ethnography and Analysis in the Study of Jewish Music.” *Analytical Approaches to World Music* 7/2 (2019).

“Introduction to Special Issue on Ethnography and Analysis.” *Analytical Approaches to World Music* 7/2 (2019).

“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, 53–79. 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.

Reviews

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

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/>.

Liner Notes

Co-written with Wayne Booth. 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.

WORK IN PROGRESS

“Timing in Klezmer Performance.” Accepted pending revisions in *Analytical Approaches to World Music*.

“Mode in Klezmer Music: A Corpus Study based on Beregovski's *Jewish Instrumental Folk Music*.” Under review. Co-author: Daniel Shanahan.

ACADEMIC PRESENTATIONS

“Exemplars in Music Theory: A Case Study From My Work on Klezmer Music.” Eastman Colloquium, September 2023.

“Timing in Klezmer Performance.” Invited presentation, Analytical Approaches to World Music Special Topics Symposium, June 2023.

“Bursting the Vessel of Song: Ethnography and Analysis in the Study of Klezmer Music.” Joint meeting of the Society for Music Theory, American Musicological Society, and Society for Ethnomusicology, November 2022.

“Modes in Klezmer Music: A Corpus Study Based on Beregovski's *Jewish Instrumental Folk Music*.” Joint meeting of the Society for Music Theory, American Musicological Society, and Society for Ethnomusicology, November 2022. Co-authored with Daniel Shanahan.

“Mode and Melody in Klezmer Music.” Seventh International Conference on Analytical Approaches to World Music, June 2022. Co-authored with Daniel Shanahan.

“Klezmer Corpus Studies.” Kiselgof-Makonovetsky Digital Manuscript Project One Year Anniversary, online, November 2021.

“New Research on Klezmer Idioms.” Promiscuous World of Jewish Music, online, February 2021.

“Vessels of Song Chapter 2: Klezmer Idioms.” Meeting of the Jewish Musics Analysis Group (<https://jewishmusicsanalysis.hcommons.org/>), January 2021.

“Listening to Klezmer Music Through Schema Theory.” Annual Meeting of the Society for Music Theory, Columbus, November 2019; University of Colorado Boulder Colloquium, November 2019.

“Modulating Couplets in Fanny Hensel's *Lieder*.” Annual Meeting of the Society for Music Theory, San Antonio, November 2018; *Celebrating 19th Century Women Composers of Song: A Workshop in Honour of Josephine Lang's 200th Birthday*, University of Victoria, February 2015.

- “Poetic Endings and Song Endings in Müller and Schubert’s *Winterreise*.” *New Approaches to Poetry and Song*, University of Rochester, October 2016; University of Oregon, April 2017.
- “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.
- “Individual Voices and the Study of Jewish Cantillation.” Columbia University, co-sponsored by the Jewish Music Forum, October 2014.
- “Commentary on a Niggun.” *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.” *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 Boulder, 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, 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 Boulder, 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. December 2022.

Hosted the *Peak to Peak Webinar Concert Series* with performances by Zoë Aqua and Adah Hetko, Cookie Segelstein and Joshua Horowitz, and Galeet Dardashti. Fall 2021.

Public Lecture at Kavod Senior Life (Denver), “Klezmer Music as Jewish Dialogue.” March 2021

Participant, Yiddish New York. December 2020.

Public lecture for the Program in Jewish Studies at CU Boulder, “Klezmer Music as Jewish Dialogue and Jewish Discourse.” December 2020.

Public lecture for CU on the Weekend, “Reflections on Musical Time.” November 2020.

Presentation and performance, “The Beregovski Archives: Klezmer Stories from Soviet to Boulder,” with Alicia Svigals and Uli Geissendoerfer (90 minutes). Opening event for the CU Boulder Archive Transformed Residency, May 2019.

Presentation on “Music in Jewish Culture” for the Program in Jewish Studies Jeffersonian Dessert Party. Boulder Jewish Community Center, February 2019.

Participant, Yiddish New York, December 2018.

Panel presentation on the film *The Dybbuk* (1937) and Leonard Bernstein’s *Dybbuk* ballet (1974). CU Boulder, September 2018.

Joint lecture/demonstration with Alicia Svigals, “The Archive Transformed: Materials from Moshe Beregovski.” KlezKanada, August 2018.

Participant, KlezKanada, August 2018.

Participant, Archive Transformed Residency, in collaboration with Alicia Svigals. Chautauqua and CU Boulder, May 2018.

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 at Congregation Bonai Shalom, “Understanding Jewish Music.” Boulder, January 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.

SELECTED COURSES

Graduate Courses: Schubert, Analytical Approaches to World Music, Song Forms, Advanced Tonal Analysis, Comparative Music Theory (Wesleyan)

Undergraduate Electives: Tonal Analysis, Music in Jewish Cultures, Schubert and Friends, Readings in Music Theory (Wesleyan), Baroque and Classical Music (Wesleyan), Nineteenth-Century Music (Wesleyan), European Art Song (Wesleyan)

Undergraduate Core Theory and Aural Skills: Theory 1–2; Aural Skills 1–2; Basic Music Theory; Theory 3 (Wesleyan)

PROFESSIONAL SERVICE

Reviewer for *Musicologica Austriaca*, 2023

Reviewer for *Súmula: Revista de Teoría y Análisis Musical*, 2022 and 2023.

Reviewer for *Music Theory Online*, 2022.

Chair, Jewish Musics Analysis Group, Spring 2022.

Project Team for The Klezmer Archive Project, 2020–22. Team awarded a Phase I Digital Humanities Access Grant from the National Endowment for the Humanities, \$50,000.

Reviewer for *Music Theory Spectrum*, fall 2021.

Chair, Society for Music Theory Annual Meeting Ad Hoc Committee, 2020–21.

Society for Music Theory Climate Task Force, 2020–21.

Chair, Society for Music Theory Work/Family Interest Group, 2017–20.

Reviewer of proposal for a new music theory textbook for W. W. Norton, fall 2020.

Reviewer for external tenure case, summer 2020.

Reviewer for external tenure case, spring 2020.

Reviewer for *Music Analysis*, fall 2019.

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

Chair, Society for Music Theory Task Force on Diversity, 2018–19.

External evaluator for University of Toronto dissertation by Dan Deutsch, August 2018.

Reviewer for *Music Theory Spectrum*, Summer 2018.

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.

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

CU Boulder University Service

- Graduate School Dean Search Committee, 2019
- Archive Transformed Advisory Committee, 2018–19

CU Boulder College of Music Service

- Search Committee, Assistant Professor of Music Theory, 2023–24
- Primary Unit Evaluation Committee (PUEC), 2022–
- Chair, Department of Theory and Composition, 2022–
- Bixler Family Foundation Faculty Initiatives evaluation committee, spring 2022.
- Task Force for Revisions to the Music Theory and Aural Skills Curriculum, spring 2021.
- Primary Unit Evaluation Committee (PUEC) for Daphne Leong, fall 2020.
- Merit Evaluation Committee, 2018–20
- Local Arrangements Chair, *Rhythm in Music Since 1900*, November 2019.
- Erismann Faculty Fellowship Selection Committee, 2019
- Participant, Departmental UROP Grant on Analysis and Performance, 2018–19.
- Chair, Department of Theory and Composition, 2015–2018.
- 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.

CU Boulder Program in Jewish Studies

- Program in Jewish Studies Executive Committee, 2021–24
- Chair, Primary Unit Evaluation Committee (PUEC) for Eyal Rivlin, fall 2023.
- Graduate Studies Committee, 2019–21.
- Chair, Primary Unit Evaluation Committee (PUEC) for Rebecca Wartell, fall 2020.
- Jeffersonian Dinner discussion leader, February 2019, Boulder JCC.
- Undergraduate Studies Committee, 2017–18.
- Merit Evaluation Committee (MEC), spring 2017, 2019.
- Primary Unit Evaluation Committee (PUEC), fall 2016.

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

GRANTS, AWARDS, AND HONORS

Project team member for the Klezmer Archive Project, which was awarded a Phase II NEH Digital Humanities Advancement Grant for 2023–25, \$150,000.

Roser Mini Grant for Cine-concert and Residency with Alicia Svigals and Donald Sosin. \$5000, 2023.

Roser Mini Grant for online concert series and workshops. \$1500, 2021.

Roser Visiting Artist Grant to bring musicians from *Veretski Pass* to CU Boulder. \$4624, 2019.

Graduate Committee on the Arts and Humanities (GCAH) grant to digitize a historical repertoire of Jewish instrumental music. \$500, 2019.

LEAP Associate Professor Growth Grant. University of Colorado, Boulder, \$5000, 2018–19.

Arts and Sciences Fund for Excellence Research Grant. \$879, 2018.

Roser Mini Grant to bring klezmer fiddler Alicia Svigals to CU Boulder. \$1000, 2017.

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), \$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.