

CURRICULUM VITAE

Yonatan Malin
Associate Professor
College of Music, CU Boulder
Program in Jewish Studies, CU Boulder
yonatan.malin@colorado.edu
website: <http://works.bepress.com/ymalin/>

January 2018

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.

CD Review

Review of *Songs by Tomášek*. Renata Pokupí! *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

“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

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,

Publications Committee of the Society

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.

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.