

ANNE A. LEVITSKY

December 2018

400 W. 128th St., Apt. 35A
New York, NY 10027
Phone: +1 (509) 670-0456
www.anneadelevitsky.com

619B Dodge Hall, MC 1813
Department of Music
Columbia University
aal2140@columbia.edu

EDUCATION

Columbia University, New York, NY

Ph.D in Historical Musicology (May 2018)

Dissertation: "The Song From the Singer: Personification, Embodiment,
and Anthropomorphization in Troubadour Lyric"

Advisor: Professor Susan Boynton

M.A. in Historical Musicology (May 2013)

Stanford University, Stanford, CA

B.A. in Music, with Departmental Honors (June 2011)

Concentrations: History and Theory; Performance

Minor in Medieval Studies

EMPLOYMENT and COURSES TAUGHT

Columbia University, New York, NY, 2018-present

Lecturer in Music (Historical Musicology)

Masterpieces of Western Music (Fall and Spring)

Songs of the Troubadours (Spring 2019, undergraduate/graduate)

History of Western Music, Middle Ages to Baroque (Fall 2018, undergraduate)

Stony Brook University, Stony Brook, NY, Spring 2018

Lecturer in Music

Western Music before 1600 (undergraduate)

Columbia University, 2012-2014, 2016-2018

Instructor of Record (as a PhD student)

Masterpieces of Western Music/Music Humanities (undergraduate)

Teaching Assistant

The Opera (Spring 2013, undergraduate)

Masterpieces of Western Music (Fall 2012)

PUBLICATIONS

"Song Personified: The *Tornadas* of Raimon de Miraval," *Mediaevalia* 39 (2018): 17-57.
(Refereed journal article)

Publications (continued)

- “*Per vers o per chanso*’: Grammar, Gender, and Song in Aimeric de Peguilhan’s ‘Mangtas vetz sui enqueritz’,” in *Gender and Voice in Medieval Literature and Lyric*, ed. Rachel May Golden and Katherine Kong (forthcoming, University Press of Florida). (Book chapter in edited volume)
- “Education,” (with Susan Boynton), in *A Cultural History of Music, Vol. II: A Cultural History of Music in the Middle Ages*, ed. Helen Deeming and Elizabeth Eva Leach; series eds. David Irving and Alexander Rehding (forthcoming, Bloomsbury). (Book chapter in edited volume)
- Review of *Parrots and Nightingales: Troubadour Quotations and the Development of European Poetry*, by Sarah Kay (University of Pennsylvania Press, 2013), *Current Musicology* 97 (Spring 2014): 151-157.

FELLOWSHIPS and AWARDS

Columbia University

- Fellowship in Academic Administration, Heyman Center for the Humanities and the Society of Fellows (2016-2018)
- Graduate School of Arts and Sciences Matching Travel Award Grant (2016 and 2017)
- Barker Musical Fellow, GSAS (2014-2016)
- Faculty Fellowship, GSAS (2011-2014)

PRESENTATIONS

Conference Panel Organized

- “Voice and Vocality in Medieval Monophonic Song,” Panel, Annual Meeting of the American Musicological Society (San Antonio, TX, November 2018)

Conference Papers

- “*Chansoneta, digs li, si-l play, que t’aprenda et chan*’: Embodied Voice in the Troubadour *Tornada*,” Annual Meeting of the American Musicological Society (San Antonio, TX: Nov. 2018)
- “*Per vers o per chanso*’: Grammar, Gender, and Performance in the Troubadour *Tornada*,” Medieval and Renaissance Music Conference 2018, Maynooth University (Maynooth, Ireland: July 2018)
- “*Per vers o per chanso*’: Language, Gender, and Performance in the Troubadour *Tornada*,” International Congress on Medieval Studies, Western Michigan University (Kalamazoo, MI: May 2017)
- “Tell her, if it pleases her, to learn you and sing’: Learning and Embodiment in the Troubadour *Tornada*,” Medieval and Renaissance Music Conference 2016, University of Sheffield (Sheffield, UK: July 2016)
- “*Chansos, vai*’: The Personification of Song in the Troubadour *Tornada*,” *Words/Les Mots*, International Medieval Society-Paris Symposium 2016, La Sorbonne (Paris, France: June-July 2016)

Presentations (continued)

“Song Personified: The *Tornadas* of Raimon de Miraval,” *Authority and Materiality in the Italian Songbook: From the Medieval Lyric to the Early-Modern Madrigal*, CEMERS Conference, SUNY-Binghamton (Binghamton, NY: May 2015)

“Song Personified: The *Tornadas* of Raimon de Miraval,” La Voz/Voice Conference, Columbia University (Sept. 2014)

Invited Talks

“The Sound of Craftsmanship in Troubadour Lyric,” presentation and discussion of pre-circulated paper, Medieval Song Lab, Yale University (New Haven, CT: Feb. 2019)

Respondent to Donald Grieg, “Giving Voice to Joan of Arc,” Music Department Colloquium Series, Columbia University (Oct. 2017)

“Personified Song in the Troubadour *Tornada*,” presentation to graduate student and postdoctoral fellow reading group (Elizabeth Eva Leach, director), Oxford University (Oxford, UK: Dec. 2015)

Respondent to Philippe Canguilhem, “The Polyphonic Performance of Plainchant, from Renaissance Fauxbourdons and Improvised Counterpoint to Twentieth-Century Surviving Practices,” Music Department Colloquium Series, Columbia University (March 2013)

Exhibitions

Participation in/wall label written for exhibition on the Three Religions in Medieval Spain at the Rare Book and Manuscript Library, Columbia University (Spring 2014)

Participation in/written wall label for exhibition of medieval Bible manuscripts at the Rare Book and Manuscript Library, Columbia University (Spring 2013)

Invited Performance Presentations

Lecture-Demonstrations of medieval monophonic lyric with hurdy-gurdy for Music Humanities classes, Columbia University (2015-present)

Lecture-Demonstrations of Josquin des Prez’s *Ave Maria à 4* for Music Humanities classes, Columbia University (2011-present)

DIRECTING EXPERIENCE

Director, Collegium Musicum (a cappella vocal ensemble, graduate/undergraduate), Columbia University (2014-2015)

SERVICE

Organizer (including presentation about several of the facsimiles and live performance from original notation), Exhibition Reception, “Facsimile Editions from the Columbia University Libraries’ Medieval Music Collections,” Columbia University (Nov. 2018)

Service (continued)

Session Chair, "Song and Singing," Medieval and Renaissance Music Conference 2018,
Maynooth University (July 2018)

Editorial Board Member, *Current Musicology* (2011-2018)

Columbia University Music Conference Organizing Committee (2011-2015)

WORKSHOPS

Certified Participant, Reflective Teaching Seminar, Center for Teaching and Learning,
Columbia University (2017)

RECORDING PROJECTS

CD and DVD for GHOSTLIGHT Chorus, New York, NY (2017-present)

Franciscan and Clarissan Chants for Medieval Liturgy web exhibits, Columbia University
(2015, URL not available)

Misa Santa Teresa, newly composed polyphonic mass commissioned and recorded for the 500th
anniversary of the birth of St. Teresa of Ávila, Discalced Carmelite Friars of Holy Hill,
Inc. (2014)

Trouvère and Crusade *Chansons* for *Performing Trobar* Website, Stanford University
(2013-2014, <http://web.stanford.edu/group/troubadours/cgi-bin/lyric7/songs>)

Troubadour *Cansos* for *Performing Trobar* Website, Stanford University (2011, same URL as
above)

La Tròba, Vol. 5, Troubadours Art Ensemble, dir. Gérard Zuchetto, Narbonne, France (2010)

PERFORMANCE EXPERIENCE and MUSICAL EDUCATION

Member of GHOSTLIGHT Chorus (professional chorus), New York, NY (2012-
present)

Voice studies with Josephine Mongiardo-Cooper, Barnard University (2011-2012, 2013-2015,
2018-present)

Study and Performance of Medieval Lyric with Gérard Zuchetto, Sandra Hurtado-Ros, and
the Troubadours Art Ensemble, Narbonne, France (2010)

LANGUAGES

Reading: Latin, Old Occitan, Old French, Medieval Spanish, modern French, and modern
Spanish

Basic speaking and writing: modern French and modern Spanish