

# ANNE A. LEVITSKY

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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/Music Humanities (Fall and Spring, required  
undergraduate course)

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

History of Western Music, Middle Ages to Baroque (Fall, 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 (Fall and Spring of all years)

Teaching Assistant

The Opera (Spring 2013, undergraduate)

Masterpieces of Western Music (Fall 2012)

## PUBLICATIONS

*Singing the Physical: Song and Materiality in Troubadour Lyric Poetry* (Under contract, Liverpool  
University Press). (Monograph)

## **Publications (continued)**

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

- “Immaterial Materiality: Embodied Voice in the Troubadour *Tornada*,” *Voice in Medieval Occitania* Panel, co-sponsored by Société Guilhem IX and *Exemplaria*, International Congress on Medieval Studies, Western Michigan University (Kalamazoo, MI: May 2020)
- “*La rana e-l rossinbols*: Interactions between Human and Animal Voices in Troubadour Song,” presentation for Roundtable *The Multivalent Voice: Interdisciplinary Approaches to Gender, Speech, and Performance in Medieval France*, International Congress on Medieval Studies, Western Michigan University (Kalamazoo, MI: May 2020)
- “*Chansoneta, digis 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)

### **Presentations (continued)**

“*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)

“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 Medieval Music Fragments of the New York Public Library’s Performing Arts  
Division,” presentation with live musical demonstrations, New York Public Library for  
the Performing Arts (New York, NY: May 2019)

“Maneater: Learning and Bodily Physicality in Troubadour Lyric Poetry,” presentation and  
discussion of pre-circulated paper, Medieval SongLab, 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**

Guest Curator, exhibition of medieval musical manuscript fragments at the New York Public  
Library for the Performing Arts (Spring/Summer 2019)

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

Convener/Leader of Ars Nota (campuswide historical musical notation sight-singing group), Columbia University (Sept. 2019-present)  
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)  
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)  
New Books at the Heyman Center Podcast Series, Columbia University (2016-present, available on iTunes)  
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 *Cançons* 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**

Founding member of Fractio Modi (professional vocal quartet), New York, NY (2018-present)

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**

Advanced reading in Old Occitan, Old and Middle French, Medieval Spanish, Latin, modern French, and modern Spanish

Intermediate speaking and writing in modern French and modern Spanish

Basic reading in modern Italian