

10 January 2018

**BRIGID COHEN**

Assistant Professor of Music  
Department of Music (FAS)  
New York University  
24 Waverly Place, Room 268  
New York, NY 10003  
(646) 771-3448  
bc64@nyu.edu

**EDUCATION**

**Harvard University 2001-2007**

Ph.D. in Historical Musicology, Nov. 2007.

Dissertation: "Migrant Cosmopolitan Modern: Cultural Reconstruction in Stefan Wolpe's Musical Thought, 1902-1972." Awarded the Alvin H. Johnson AMS 50 Dissertation Fellowship (honorary), 2007.

**King's College, University of London 2000-2001**

M.Mus. degree in musicology, with distinction, 2001. Dissertation: "Quaint sounds which will seem even quaint: The Modern as Antique in Stravinsky's *Requiem Canticles*."

**Wellesley College 1996-2000**

B.A. degree in music, *summa cum laude*, 2000. Thesis with honors. *Phi Beta Kappa*. Trustee Scholar. Billings Prize in Music.

---

**EMPLOYMENT**

Assistant Professor of Music, New York University, 20012-present

Assistant Professor of Music, University of North Carolina, 2008-2012

Mellon Postdoctoral Fellow, Center for Humanities, Wesleyan University, 2007-2008

---

**PUBLICATIONS**

**Books**

"Musical Migration and the Global City: New York, 1957-63," in progress, proposal submitted to University of Chicago Press.

*Stefan Wolpe and the Avant-Garde Diaspora*, Cambridge University Press (New Perspectives in Music History and Criticism Series), 2012. Paperback publication, 2017. Winner of the 2013 Lewis Lockwood Award from the American Musicological Society (awarded each year to a book of "exceptional merit" written by a scholar in the first ten years after the Ph.D.).

Reviewed in *Central European History Review*, *Choice*, *German Studies Review*, *Modernism/Modernity*. In popular media, reviewed in *Sound Proof Blog* and *I Care if You Listen*.

**Brigid Cohen, page 2**

**PUBLICATIONS, continued**

**Articles in Refereed Journals**

“Enigmas of the Third Space: Mingus and Varèse at Greenwich House, 1957,” forthcoming in *Journal of the American Musicological Society*, spring 2018.

“Ono in Opera: A Politics of Art and Action, 1960-62,” *ASAP/Journal of the Present* 3 (2018): 39-63.

“Introduction” and “The Other Said,” in “Round Table: Edward Said and Musicology Today,” *Journal of the Royal Musical Association* 141 (2016): 203-205, 213-218.

“Limits of National History: Yoko Ono, Stefan Wolpe, and Dilemmas of Cosmopolitanism,” *Musical Quarterly* 97 (Summer, 2014): 181-237.

“Working on the Boundaries: Translation Studies, Historiography, and Robert Lachmann in Jerusalem,” in the colloquy “Musicology beyond Borders?,” *Journal of the American Musicological Society* 65 (Fall, 2012): 830-834.

“Diasporic Dialogues in Mid-Century New York: Stefan Wolpe, George Russell, Hannah Arendt, and the Historiography of Displacement,” *Journal of the Society for American Music* 6, no. 2 (April, 2012): 143-173.

“Boundary Situations: Translation and Agency in Wolpe’s Modernism.” *Contemporary Music Review* 27, no. 2-3 (April 2008): 323-341.

**Articles in Edited Collections and Conference Proceedings**

“Translating Histories: Yoko Ono and George Maciunas,” *Out of Bounds: Ethnography, History and Music*, eds. Ingrid Monson and Richard Wolf (Cambridge: Harvard University Press, 2018): 143-160.

“*The Rite of Spring*, National Narratives, and Estrangement,” in *The Rite at 100*, eds. Maureen Carr, Gretchen Horlacher, and Severine Neff, (Bloomington, IN: Indiana University Press, 2017), 129-137.

“Musical Modernism Beyond the Nation: The Case of Stefan Wolpe” *Crosscurrents: European and American Music in Interaction, 1900-2000*, eds. Felix Meyer, Carol Oja, Wolfgang Rathert, Anne Shreffler, (London: Boydell and Brewer Press, 2014): 195-207.

“Politicizing Form, Pluralizing Community: Stefan Wolpe as ‘an old collective individualist or individual collectivist.’” *Wiener Jahrbuch für Jüdische Geschichte, Kultur und Museumswesen: Musik und Widerstand* 8 (2008): 85-99.

**Brigid Cohen, page 3**

**PUBLICATIONS, continued**

**Editing Project**

“Round Table: Edward Said and Music Studies Today,” *Journal of the Royal Musical Association* 141 (2016): 203-232, with essays by Kofi Agawu (Princeton University) Rachel Beckles Willson (Royal Holloway, University of London), Brigid Cohen, James Currie (University at Buffalo), Sindhumathi Revuluri (Harvard University); Martin Stokes (King’s College London).

**Short Articles and Essays**

“Musical Cosmopolitans at Black Mountain College: John Cage, Lou Harrison, and Stefan Wolpe,” in *Look Before You Leap: Black Mountain College, 1933-1957*, eds. Helen Molesworth and Ruth Erickson (New Haven: ICA/Boston, Yale University Press, 2015): 202-206.

“Diese Labyrinth von entsetzlichen Verschiedenheiten; Der jüdische Avantgarde-Komponist Stefan Wolpe wollte jüdische und arabische Kultur in Palästina miteinander versöhnen [These Labyrinths of Terrible Differences: the Jewish Avant-Garde Composer Stefan Wolpe sought to reconcile Jewish and Arab Culture in Palestine],” *Der Tagesspiegel* (10 September 2010): B6.

“These Labyrinths of Terrible Differences: Composer Stefan Wolpe attempted to reconcile the most heated of national identities through music,” *Berlin Journal* 19 (Fall 2010): 36-39.

“Wolpe’s ‘Geschichte der Verknüpfungen’: On Writing and Community.” *Mitteilungen der Paul Sacher Stiftung* 19 (April 2006): 17-21.

---

**GRANTS, FELLOWSHIPS, AND AWARDS**

**External**

National Endowment for the Humanities Fellowship, 2014-15

Wellesley College Newhouse Fellowship, 2014-15

Lewis Lockwood Award from the American Musicological Society, 2013 (book prize)

Andrew W. Mellon Performing Arts Program Grant for \$750,000, 2011 (“Rite of Spring at 100” proposal co-authored with Reed Colver, Emil Kang, and Severine Neff; \$45,000 earmarked for academic conference in October 2012)

Berlin Prize, American Academy in Berlin, 2010

American Musicological Society Publication Subvention (Donna Cardamone Jackson Endowment), 2010

Mellon Postdoctoral Fellowship, Center for the Humanities, Wesleyan University, 2007-2008

Alvin H. Johnson AMS 50 Dissertation-year Fellowship (honorary), 2007

German Academic Exchange Service (DAAD) Grant, 2006

J. Paul Getty Research Institute Library Research Grant, 2005

Paul Sacher Foundation Residency Fellowship, 2004

Andrew W. Mellon Fellowship in the Humanities, 2000

**GRANTS, FELLOWSHIPS, AND AWARDS, continued**

**Internal**

Institute for Arts and Humanities Fellowship, UNC, 2011 (declined)  
Faculty Study and Research Leave Fellowship, UNC, 2010  
University Research Council Grant, UNC, 2009  
Jeremy R. Knowles Graduate Student Fellowship, Harvard University, 2006  
Bok Center Certificate of Distinction for Excellence in Teaching, 2003-4, 2006-7  
Krupp Foundation Fellowship, Minda de Gunzberg Center for European Studies,  
Harvard University, 2004-2005  
Dept. of Music, Harvard: Pirotta, Paine, French, and Slim travel grants, 2001-2005  
US Masters Scholarship, King's College, University of London, 2000-2001  
Knafel Scholarship for Foreign Study, Wellesley College, 2000-2001  
Schiff Fellowship for Thesis Studies, Wellesley College, 1999

---

**TALKS AND PRESENTATIONS**

**Keynote Addresses**

“Testimony, Facticity, and Musical Truth-Telling” at the symposium “Performance, Empathy, Trauma, and the Archive,” University of Sydney, August, 2017.

“Musical Cosmopolitanism and the Historiography of the Recent Past,” Transnational Musical Modernities: Workshop at Cervantes Observatory,” Harvard University, March 2017.

“Musical Cosmopolitanism and the Historiography of the Recent Past, or Musical Cosmopolitics in Cold War New York,” Fourth Sibelius Academy Symposium on Music History: “Music History and Cosmopolitanism,” Helsinki, June 2016.

“Limits of National History: Yoko Ono, Stefan Wolpe, and Dilemmas of Cosmopolitanism,” Music and Boundaries: Columbia Music Scholarship Conference, Columbia University, March 2013. Also presented as keynote address at McGill Music Graduate Students’ Society Symposium, McGill University, March 2013.

“Musical Networks: Historiography, Translation, and Human Recognition.” Musical Networks: the 6<sup>th</sup> Annual Echo Conference, UCLA, October 2012.

## Brigid Cohen, page 5

### Conference Presentations

Performing Sabotage: George Maciunas's German Remigration and the Insider/Outsider Politics of Fluxus," to be presented at the American Musicological Society, Rochester, November 2017.

"*Gesamtkunstwerk* Redefined: Ono in Opera, 1961," "The Modern Campus at Mid-Century and Today," Wellesley College, October 2016.

Chair and Organizer, "Edward Said and Music Studies Today," Alternative-Format Panel, Meeting of the American Musicological Society, November 2013. Panelists: Kofi Agawu (Princeton University), Rachel Beckles Willson (Royal Holloway, London), James Currie (SUNY Buffalo), Michael Figueroa (University of Chicago), and Sindhumathi Revuluri (Harvard University).

Panelist, "Envisioning a 'Relational Musicology': A Dialogue with Georgina Born," Joint Alternative-Format Panel, Joint Meeting of the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory, New Orleans, November 2012.

"*The Rite* on the Road: Travel, Displacement, and the *Ballets Russes*," Reassessing the Rite (academic conference component of *The Rite at 100* Festival), University of North Carolina Chapel Hill, October 2012.

"Black Mountain Heterotopia." Cold War Study Group Panel, Annual Meeting of the American Musicological Society, Indianapolis, November 2010.

"Opera after the Bauhaus: Wolpe's *Zeus und Elida* and the Ethics of Montage." Recovered Voices: Staging Suppressed Opera in the Early 20<sup>th</sup> Century, UCLA, April 2010.

"Moderns on the Move: Toward a Historiography of Avant-Garde Diaspora." Annual Meeting of the American Musicological Society, Philadelphia, November 2009.

"Wolpe's Migrant Cosmopolitanism: 'The Business of One's Art and One's Human Relationships.'" "Crosscurrents: European and American Music in Interaction, 1900-2000" at Harvard University, November, 2008. (Part II of conference held at Amerika Haus in Munich, May 2009.)

"An Avant-Garde Proposal for Intercultural Music Education in Mandate-Era Palestine." Annual Meeting of the Society for Ethnomusicology in Middletown, CT, October 2008.

"A Cosmopolitan Modern Dialogue: Aesthetic and Political Exchanges between Wolpe and Post-War Jazz." Annual Meeting of the American Musicological Society, Quebec City, November 2007.

"Deal with categories through pluralities': Stefan Wolpe's Musical Politics in Mid-Century America." Annual Meeting of the Society for American Music, Pittsburgh, March 2007.

## **Brigid Cohen, page 6**

### **Conference Presentations, Continued**

“Stefan Wolpe as ‘an old collective individualist or individual collectivist’: Political Resistance, Migration, and Community.” “Music and Resistance: 1933-1945,” sponsored by the University of Salzburg, Salzburg Easter Festival, and the Jewish Museum Vienna, April 2006.

“Boundary Situations: Wolpe’s Migrant Translational Poetics.” “Wolpe and Dialectics” Panel at the Annual Meeting of the Society for Music Theory panel, Seattle, November 2004.

“‘An Artificial Eye, A Shoelace . . .’: Wolpe’s Ethics of Memory in the Early 1960’s.” Annual Meeting of the American Musicological Society Conference, Houston, November 2003.

“Ethnographic Approaches to the Study of Modernist Musical Practices.” “Stefan Wolpe in New York: A Centennial Symposium,” CUNY Graduate Center, March 2003.

“History, Repetition, and Haunted Objects: Wolpe’s Invitation ‘to observe and take notes in the dark.’” Harvard University Graduate Student Conference on Music, March 2003.

### **Sessions Chaired**

Chair, “Circuits of Empire” and “Musical Histories of Modern Nationhood,” Annual Meeting of the American Musicological Society, Pittsburgh, November 2016.

Chair and Organizer, “Music and Edward Said Today,” Annual Meeting of the American Musicological Society, Pittsburgh, November 2013.

Chair, “Music and Fascism: Germany and Italy,” Annual Meeting of the American Musicological Society, New Orleans, November 2012.

### **Invited Presentations, Colloquia, and Seminars**

“Musical Cosmopolitanism and the Historiography of the Recent Past,” UCLA Distinguished Lecture Series, April 2017.

“Varèse and Mingus at Greenwich House, 1957,” University of Maryland, April 2017.

“Varèse and Mingus at Greenwich House, 1957,” CUNY, March 2017.

“Varèse and Mingus at Greenwich House, 1957,” University of New Orleans, February 2016.

“Varèse and Mingus at Greenwich House, 1957,” Northwestern University, April 2016.

“Stefan Wolpe and Abstract Expressionism: A Morning of Music and Art,” Herb Alpert School of Music, UCLA, May 8, 2015.

“Musical Migration and the Global City: Greenwich Village, 1957,” Newhouse Center for Humanities, Wellesley College, March 2, 2015.

## Brigid Cohen, page 7

### Invited Presentations, Colloquia, and Seminars, continued

“Ono in Opera, 1961,” Opera Seminar of the Mahindra Center for Humanities at Harvard University, February 26, 2015.

“Translating Histories” at “Out of Bounds: Ethnography, History and Music” (conference in honor of Kay Kaufman Shelemay), Harvard University, October 25, 2014.

“Opera after the Bauhaus: Wolpe’s *Zeus und Elida* and the Ethics of Montage,” Freie Universität Musicology Seminar, May 2011.

“Opera after the Bauhaus: Wolpe’s *Zeus und Elida* and the Ethics of Montage,” King’s College, University of London, January 2011.

“The Cosmopolitan Ethics of Stefan Wolpe and Yoko Ono,” American Academy in Berlin, December 2010.

“In a Land Large as an Apple Tree?: Wolpe’s Avant-Garde Music, Pedagogy, and Pacifist Zionism in 1930’s Palestine.” Jewish Music Forum, New York, April 2, 2010 (respondent: Michael Beckerman, NYU).

“Modernism Beyond the Nation: Wolpe, Music, and the Avant-Garde Diaspora.” Colloquium Series of the Peabody Conservatory, Johns Hopkins University, April 14, 2010.

“Postcolonial Music Studies,” invited exploratory seminar at the Radcliffe Institute for Advanced Study, Harvard University, June 26-27, 2009. Session leader: “Landmarks in Postcolonial Theory.”

“Music, Migration, and Wolpe’s Translational Modernism.” Wesleyan University Center for the Humanities, December 2007.

“Haunted Objects: Wolpe’s Ethics of Reclamation and the Bauhaus.” Paul Sacher Foundation, Basel, Switzerland, November 2004.

---

## TEACHING EXPERIENCE

### Assistant Professor, New York University, 2012-

Music-GA 2198 Special Studies: Music and Sound Archives	spring 2018
Music-UA 188 Music and Sound Archives	spring 2018
Music-UA 189 Writing Histories of Music and Sound	spring 2018
Music-GA 2198 Special Studies: Sounds of Citizenship and Empire	spring 2017
Music-UA 901 Special Studies Seminar: Musical Thought in Weimar Germany	spring 2017
Music-GA 2198 Special Studies: Musical Experimentalism	fall 2016
Music-UA 901 Special Studies Seminar: Music and Intermedia	fall 2016
Music-GA 2198 Special Studies: Music and Sound Archives of New York City	fall 2015

**TEACHING EXPERIENCE, continued**

**Assistant Professor, New York University, 2012-**

Music-UA 111 Topics in 20 <sup>th</sup> -Century Music: Sounds of the Cold War	fall 2015
Music-GA 2198 Special Studies: Musical Modernities, Modernisms, and Avant-Gardes	spring 2014
MAP-UA 730 Expressive Culture: Sounds: Music in Cold War New York	2013-2014
Music-GA 2198 Special Studies: Music, Migration, and Postcoloniality	fall 2013
Music-GA 2101 Introduction to Musicology	fall 2012
Music-GA 2198 Special Studies: Music in Cold War New York	fall 2012

**Short-term Residency, King's College, University of London February 2011**

Week-long residency that included participation in undergraduate teaching, graduate reading group, colloquium series, and planning meetings for the King's College-University of North Carolina Strategic Alliance.

**Assistant Professor, University of North Carolina, Chapel Hill 2008-2012**

Music 950 Graduate Seminar: Music, Musicology, and Cross-Cultural Encounter	fall 2011
Music 285 Musical Modernism	fall 2008, fall 2009, fall 2011
Music 141 Survey of Western Music History	spring 2010, spring 2012
Music 355 Topics in the History and Culture of Music Topic: Modernist Musical Communities	spring 2010
Music 950 Graduate Seminar: Cultural Theory and Music of the Recent Past	spring 2009
Music 338 20 <sup>th</sup> -Century Musical Analysis	spring 2009, spring 2012
Music 59 First Year Seminar: 20 <sup>th</sup> -Century Music and Art	fall 2008, fall 2009

**Mellon Postdoctoral Fellow, Wesleyan University 2007-2008**

Music 300 Seminar for Music Majors	fall 2007
Topic: Modernist Musical Communities	

---

**ACADEMIC SERVICE**

**New York University, 2012-present**

**Department committees:**

Chair, Admissions committee	2016-17
Colloquium Series mentor	2016-17
Search Committee member	2015-16
Curriculum Committee, member	2015-16
Ethnomusicology Search Committee, chair	2013-14
Department Colloquium Series Faculty Advisor	2013-14
Comprehensive Exam Committee	2012-13



## Brigid Cohen, page 9

### New York University, continued

#### Honors Thesis

Shami Josemiguel Tomita, advisor 2016-17

#### Dissertation Committees

Marcus Pyle, “Deconstructed Divas: Philosophy and the Femme Fatale in Opera,” chair 2016-  
Caitlin Schmidt (Harvard University), “‘Very New Music’: American Experimental

Music Festivals in the 1960’s,” external reader 2015-

Joseph Pfender, “Abundant Emergence in New York Tape Music, 1947-1960,”  
advisor 2014-

Timucin Sahin, “Three Studies in Real-Time Music Making,” co-advisor 2014-

Gordon Beeferman, “Beyond the Big Band: Concepts and Strategies in Creative Orchestra  
Music,” core committee member 2014-

Adam Mirza, “Action Aesthetics: Structuralism and Performance after Darmstadt”  
core committee member 2013-

Anoosua Mukerjee, “The Forgotten Four: Roger Sessions, David Diamond William Shuman,  
and Walter Piston,” core committee member 2012-

Felipe Lara, “Translation and Perception of Extra-Musical Models in the Works of Tristan  
Murail,” defense committee member 2012

#### Professional Workshops

The Job Application—April 2017

Writing CVs and Cover Letters—November 2013

### University of North Carolina, Chapel Hill, 2008-2012

#### Department committees:

Music Department Advisory Committee 2011-2012

Target of Opportunity Hire Search Committee 2011-2012

*Rite of Spring* Centennial Festival Planning Committee 2009-2012

Music Department Ph.D. Qualifying Examination Committee 2009-2010, 2011-2012

Carolina Symposia in Music and Culture Committee 2009-2010

Music Department Faculty-Student (Graduate Program) Committee 2009-2010

Music Library Committee 2009-2010

Music Department Technology Committee 2008-2009

Undergraduate Music Forum 2008-2010

#### Dissertation committees:

Ryan Ebright (Minimalist opera)—advisor (until summer 2012); reader (2012-2014)

Daniel Guberman (Elliott Carter and Cold War politics)—advisor (Ph.D. awarded 2012)

Vanessa Pelletier (Québécois singer-songwriters of the 1950s and 1960s)—advisor (until  
summer 2012)

Megan Eagan (psalm motets and confessional identity in the late 16th century)—reader

Matthew Franke (Massenet in Italy)—reader

## **Brigid Cohen, page 10**

### **University of North Carolina, Chapel Hill, continued**

#### **Dissertation committees, continued**

Catherine Hughes (interwar Belgian nationalism and contemporary music patronage)—reader

Allison Portnow (Albert Einstein, theoretical physics, and music)—reader

Erin Maher (Milhaud in America)—reader

Timothy Miller (cultural meaning of steel pedal guitar in different musical genres)—reader

Kristen Turner (opera in translation in 19<sup>th</sup>-century America)—reader

Chris Wells (Chick Webb)—reader

Jung-Min Lee (Isang Yun, Unsuk Chin, and Korean avant-garde composition)—reader (until summer 2012)

#### **Master's Thesis committees:**

Benjamin Haas (Library of Congress song collection in the 1930's and 1940's)—advisor

Timothy Miller (Adorno's Schubert and Beethoven writings)—reader

Megan Egan (Arnold Schoenberg and Adolf Loos)—reader

Vanessa Pelletier (Dane Rudhyar and Henri Bergson)—reader

Catherine Hughes (*La Traviata* from novel to libretto)—reader

#### **Professional workshops for graduate students:**

Applying for Dissertation Research Fellowships—October, 2009

Applying for Postdoctoral Fellowships—October, 2008

---

## **MEDIA APPEARANCES AND CITATIONS**

"Exile makes unlikely comrades of Ono and Wolpe," Matthew Guerrieri, *The Boston Globe*, 21 February 2015.

"*Rite* Postscript," Alex Ross, *The Rest is Noise*, 20 November, 2012, [www.therestisnoise.com](http://www.therestisnoise.com).

"Stravinsky's Travels, Recounted in Music," Vivien Schweitzer, *The New York Times*, 22 January 2012.

"Holbrooke's Inspiration: The American Academy in Berlin," broadcast August, 2011  
PBS documentary focusing on German-American relations, soft power, and the American Academy in Berlin. Interviews about Stefan Wolpe and questions of cultural difference in Cold War Germany. Documentary produced by WNET New York (Channel 13). Producer: Marc Rosenwasser.

**Brigid Cohen, page 11**

**PROFESSIONAL ASSOCIATIONS**

American Musicological Society

Council Member, 2015-2018

Chair, Nominating Committee for Honorary and Corresponding Membership,  
2016-17

AMS Annual Meeting Committee, Vancouver 2016

Stefan Wolpe Society, Elected Board Member, Officer

---

**LANGUAGES**

German—advanced speaking and reading, intermediate writing

French and Italian—basic reading.