

Ryan W. Dohoney
Bienen School of Music, Northwestern University
70 Arts Circle Dr. Evanston, IL 60208
ryan.dohoney@northwestern.edu
Office (847) 491-7542 • Cell (917) 293-7479

RESEARCH INTERESTS

Musical modernism and experimentalism, interdisciplinary artistic collaboration, ethnomusicological approaches to music collectives, the anthropology of friendship, vernacular metaphysics, religion and mysticism.

EDUCATION

Columbia University	Doctor of Philosophy in Musicology, 2009 Master of Philosophy in Musicology, 2004 Master of Arts in Musicology, 2003
Rice University	Bachelor of Music in Music History and Vocal Performance, 2001

ACADEMIC POSITIONS

Northwestern University	Associate Professor of Musicology, 2019– Assistant Professor of Musicology, 2013–2019 Affiliate faculty in Critical Theory, Gender & Sexuality Studies, Global Avant-Garde & Modernist Studies, and the Black Arts Consortium
University of Kansas	Assistant Professor of Musicology, August 2012–July 2013
Colby College	Faculty Fellow in Music, 2011–12 Director of the Collegium Musicum
Montclair State University	Adjunct Faculty, 2009–11
Columbia University	Adjunct Faculty, 2009–11 Teaching Fellow, 2005–06, 2007–09 Director of the Collegium Musicum, 2003–05

FELLOWSHIPS, GRANTS, AND AWARDS

Publication Subvention, Kaplan Institute for the Humanities, Northwestern University, 2019

Faculty Research Grant, The Graduate School at Northwestern, 2017, 2018
Northwestern Alumnae Association Curricular Development Award, 2016
American Council of Learned Societies Fellowship, 2015–2016
Benjamin Franklin Grant, American Philosophical Society, 2015
New Faculty General Research Fund Award, University of Kansas, 2013 (declined)
Research Stipendium, Paul Sacher Foundation, 2010
Meyerson Award for Excellence in Graduate Student Teaching, Columbia University, 2009
Summer Teaching Scholar, Columbia University, 2008
Dissertation Fellowship, Columbia University, 2006–07
Fellow, Reid Hall Institute for Scholars in Paris, France, Summer 2005
Baier Fellow in Sacred Music, Columbia University Music Department, 2003–06
Summer Research Fellowship, Columbia University Music Department, 2003, 2004
Teaching Fellowship, Columbia University, 2002–06, 2007–09

PUBLICATIONS

Monographs

Saving Abstraction: Morton Feldman, the de Menils, and the Rothko Chapel.
Oxford University Press, 2019.

Morton Feldman: Friendship and Mourning in the New York School.
Bloomsbury Academic. Under contract. Expected 2021.

Peer-Reviewed Articles

“Élan vital ... and how to fake it: Morton Feldman and Merle Marsicano’s Vernacular Metaphysics.” *Contemporary Music Review*, 38/3 (2019): 1–18. DOI: [10.1080/07494467.2019.1596632](https://doi.org/10.1080/07494467.2019.1596632)

“Spontaneity, Intimacy, and Friendship in Morton Feldman’s Music of the 1950s.” *Modernism/Modernity* Print Plus, Volume 2, Cycle 3. Fall 2017. <https://modernismmodernity.org/articles/morton-feldman>

“Echo’s Echo: Subjectivity in Vibrational Ontology.” *Women & Music* 19 (2015): 142–150.

“Borderline Subjects, Musical Objects.” *Colloquy: Musicology Beyond Borders. Journal of the American Musicological Society*. 65, no. 3 (Fall 2012): 842–46.

“An Antidote to Metaphysics: Adriana Cavarero’s Vocal Philosophy.” *Women and Music* 15 (2011): 69–84.

Chapters in Peer-reviewed Edited Volumes

“A.N. Whitehead, Feeling, & Music: On Some Potential Modification for Affect Theory” in *Sound and Affect: Voice, Music, World*. Judith Lochhead and Steven Smith, eds. Chicago: University of Chicago Press. In press.

“Charlotte Moorman’s Experimental Performance Practice” in *Charlotte Moorman and the Avant-Garde, 1960-1980*. Ed. Corinne Granoff. Evanston, IL: Northwestern University Press, 2016. 19–27.

“A flexible musical identity: Julius Eastman in New York City” in *Gay Guerrilla: The Life and Music of Julius Eastman*. Rochester: University of Rochester Press, 2016. 116–130.

“Julius Eastman, John Cage, and the Homosexual Ego.” in *Tomorrow is the Question: New Approaches to Experimental Music Studies*, Benjamin Piekut, ed. Ann Arbor: University of Michigan Press, 2014. 39–62.

“Mourning Coterie: Morton Feldman and Frank O’Hara’s posthumous collaborations.” *New York School Collaborations: The Color of Vowels*, Mark Silverberg, ed. New York: Palgrave MacMillan, 2013. 183–197.

Other Essays

Die alltägliche Queerness von „Your Face.“ Trans. Elisabeth von Leliwa. In *Kunsu Shim*. Düsseldorf, Germany: Heinrich-Heine-Institut and Edition Virgines, In press.

“Music, Sex, and Friendship Downtown: Julius Eastman’s Queer Collaborations.” In *Secrets of Champions: Donato del Giudice & Stefano Castronovo*. Nomos Art Gallery, Berlin. October 2014. n.p.

Interviews

“Performing Morton Feldman’s *String Quartet No. 2*: An Interview with Tom Chiu and Max Mandel of the Flux Quartet.” *Dissonance: Schweizer Musikzeitschrift für Forschung und Kreation*. 16 (December 2011), 20–27.

“‘Proximity to a notion of fusion’: An interview with Alex Mincek and Eric Wubbels of the Wet Ink Ensemble.” *Dissonance: Schweizer Musikzeitschrift für Forschung und Kreation*. 16 (December 2011), 18–34.

Book Reviews

Review of David Cline’s *The Graph Music of Morton Feldman* and Alastair Nobel’s *Composing Ambiguity: The Early Music of Morton Feldman*. *Twentieth Century Music*. *Twentieth-Century Music* 15/3, 493–499.

Review of David Grubbs' *Records Ruin the Landscape: John Cage, the Sixties, and Sound Recording*. *Sound Studies*. 2/1 (2016), 86-89

Review of Kyle Gann's *Music Downtown* and Tim Lawrence's *Hold On To Your Dreams: Arthur Russell and the Downtown Music Scene, 1973-1992*. *Journal of the Society for American Music* 53/2: 432-35 (2011).

Review of *Western Plainchant in the First Millennium: Studies in the Medieval Liturgy and its Music*. Ed. Sean Gallagher, James Haar, John Nádas, and Timothy Striplin. Ashgate 2004. *Current Musicology* 76: 105-11.

Program and Recording Notes

"Braking Away: Meredith Monk and Julius Eastman." MusicNow, Members of the Chicago Symphony Orchestra. Harris Hall. May 20, 2019.

"Pisaro's Meditation and Its Demand." Michael Pissaro, *Concentric Rings in Magnetic Levitation*. Teodora Stepančić, Assaf Gidron, Martin Lorenz. Drumpf Edition 2018.

"Morton Feldman's 2nd String Quartet," Spektral Quartet March 11th, 2017 at the Museum of Contemporary Art in Chicago, IL, and March 25th, 2017 at the Toledo Museum of Art in Toledo, OH.

"An Email Trialog with Ted Hearne and Andrew Norman." Liner notes to *A Far Cry, Law of Mosaics*. Crier Records. B00MWP72Q6. 2014.

Encyclopedia Entries

The Grove Dictionary of American Music. Ed. Charles Hiroshi Garret. New York: Oxford University Press. 2014. "Lisa Bielawa," "Tony Conrad," "Julius Eastman," "Elodie Lauten," "Pamela Z," "Ned Sublette," "Frances-Marie Uitti."

Discography

"Selected Discography of Recordings by Members of the Center of the Creative and Performing Arts." Appendix in Renée Levine Packer, *This Life of Sounds: Evenings for New Music in Buffalo*. New York: Oxford University Press, 2010. 203-208.

PAPERS, COLLOQUIA, & DISCUSSANT COMMENTS

"Saved by Abstraction: Morton Feldman, Dominique de Menil and the Translation of the *renouveau catholique*." Catholic Conversion Narratives in Modernist Aesthetics. Loyola University Chicago. April 16-17, 2018.

“Wandelweiser; or, Friendship’s Silence.” Musicology Colloquium. Eastman School of Music. March 22, 2018.

“Wandelweiser’s Ascetic Intimacies.” After Experimental Music. Cornell University. February 8–10, 2018.

“Elán Vital and How to Fake It.” Performing Indeterminacy. University of Leeds. June 30–July 2, 2017.

“An End to Downtown: The Brooklyn Community Concerts, the Society for Black Composers, and the Black Radical Tradition.” Annual Meeting of the American Musicological Society. Milwaukee, WI. November 9, 2014. “That Which is Fundamental”: A workshop on Julius Eastman. Slought Foundation, Philadelphia, October 17, 2015. Amherst College, February 17, 2017.

“Antimodernism, Ultramodernism, and ‘After Modernism.’” Annual Meeting of the American Musicological Society, November 2016. Vancouver, BC.

“Shaken into Seeing: Morton Feldman’s Modernism on the Periphery.” Modernisms Workshop, The University of Chicago. April 16, 2015 and Comparative Modernisms Workshop, Northwestern University. November 17, 2015.

“Whitehead’s Process, Music’s Reality.” “Sound and Affect: Voice, Music, World” at Stony Brook University, April 2014 and Bard College, October 2014.

“Affective Autonomy, the Music Itself, and Other Bothersome Fictions.” Annual Meeting of the American Comparative Literature Association. Toronto. April 6, 2013.

“John Cage, Julius Eastman, and the Homosexual Ego.” Gender Seminar, Hall Center for the Humanities, University of Kansas. January 28, 2013.

“Envisioning a Relational Music Studies.” Joint panel with Georgina Born, Tamara Levitz, Marion A. Guck, Benjamin Steege, Brigid Cohen, Ruth Rosenberg and Matthew D. Morrison. 2012 Meeting of the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory. New Orleans, November 2012.

“Modernist Affect, Patronage Aesthetics, and Morton Feldman’s Rothko Chapel.” Lecture in the musicology colloquium series. Rice University. February 2011. University of Pittsburgh, November 2011, Stanford University, February 2012, Annual meeting of the Society for American Music, 2012, University of Kansas, March 2012.

Introduction to “The Cold War Sensorium: Sound, Affect, Politics”
Cold War and Music Study Group Session, Annual Meeting of the American Musicological Society. Indianapolis, November 2010.

“From an Erotics to a Politics of Voices: Adriana Cavarero’s *For More than One Voice*.”
Joint meeting of the AMS/SMT Music and Philosophy Interest Group Meeting. Indianapolis,
November 2010.

“Recalling the Voice of Julius Eastman”
Annual meeting of the American Musicological Society, Philadelphia.
Colloquium, Columbia University Music Department, November 2009.

“The Experimental Assemblages of Arthur Russell and Julius Eastman”
Kiss Me Again: A Conference on the Life and Legacy of Arthur Russell.
New York University, October 2009.

“The Voice of Julius Eastman in Downtown Expressive Culture”
Meeting of the Society for American Music. Denver, Colorado, March 2009.

“Abstraction, Experimentalism, and Morton Feldman’s Modernism”
Seminar given in the Columbia University Art History Department. Invitation from
Prof. Branden Joseph. March 2009.

“The Dangers of Being Pasternakesque.”
Cold War and Music Study Group Session. Annual Meeting of the American Musicological
Society. Nashville, Tennessee, November 2008.

Response to Laura Silverberg’s “Between Dissonance and Dissidence: Socialist Modernism in the
German Democratic Republic.” Columbia University, April 18, 2008.

“Allying Necessity with Unpredictability: Morton Feldman’s Early Music and Ideologies of
Abstraction” Annual meeting of the American Musicological Society. Quebec City, Canada,
November 2007.

“The Thrilling Romance of Orthodoxy: Theological Immanence and Olivier Messiaen’s *Saint
François d’Assise*” at “Messiaen the Theologian” at Boston University, October 2007.

“Feldman’s Grid and Pollock’s Body: Avant-garde Performance and Cold War Masculinity” at
“Music and the Self.” University of California at Los Angeles, May 2007 & Interface Colloquium,
Carleton University. Ottawa, Canada, June 2007.

“Satie, Thomson, Stein: Abstraction, Frenchness, and the queer sound of *Capital, Capitals*.”
Seminar given at Rice University’s Shepherd School of Music. Houston, Texas, November 2006.

“Prosper Guéranger, Solesmes, and the Politics of Chant Performance”
February 2005: University of Toronto Music Graduate Student Association Conference.
Meeting of the Greater New York Chapter of the American Musicological Society, City
University of New York, January 2005.

Response to Luisa Nardini's "Compositional Strategies in the Creation of New Mass Formularies: The Case of the Transfiguration in Southern Italy." Columbia University. December 7, 2004.

"Envisioning Masculine Relationships in Jaufré Rudel's *Reis Glorios*"
Columbia University Medieval Guild Graduate Student Conference, October 2004

"Music's Place in Medieval Liturgical Drama"
Lecture given at Trent University. Oshawa, Canada. June 2004.

ADVISING

PhD Advisees

Olivia Cacchione
Kirsten Carithers (PhD 2017, Assistant Professor at University of Louisville)
Kyle Kaplan
Emily Lane
Emil Masincup
Matthew Richardson (PhD, 2016)
Benjamin Weissman

PhD Committees

Rosa Abrams (Theory/Cognition)
Jenna Harmon (Musicology)
Samuel Scranton (Composition)
Craig Davis Pinson (Composition)
Noah Jenkins (Composition)
Colin Jackson (French)
Kristina Knowles (Theory/Cognition)
Jeffery van den Scott (Musicology)
Samuel Scranton (Composition)

DMA Committees

José Armijo (Composition)
David Castillio (Choral Conducting)
Elliott Cless (Composition)
Noah Jenkins (Composition)
Eric Singh (Guitar)
Katherine Young (Composition)

Senior Theses

Devin Bopp (Music Theory)

Cody Boukather (Music Education/Ethnomusicology)
Wesley Levers (Music Composition/Comparative Literature)

COURSES TAUGHT

Northwestern University

200-level

Music in the Present (music major core course)
World Music Cultures (ethnomusicology survey)
Writing About Music (first-year seminar)

300-level

Music in Cold War Culture
Music, Race, and Nation: Black Expression and the American Ideal
Experimental Music in Theory and Practice
John Cage (archival research course)
Queer Musicality (LGBTQ music history survey)
Postcolonial Pop and Hip-Hop in Africa
Writing about Music

400-level

Music Historiography
Musical Mediation and Circulation
Sound, Affect, and Signification
Queer Theory
Philosophies and Technologies of Voice

University of Kansas

Music bibliography and research (graduate course)
History of Chamber Music
Music of Africa and the Middle East

Colby College

Collegium Musicum (as conductor/music director)
Music History from Late Antiquity to the 18th Century
New York's Avant-gardes from Bebop to Punk Rock

Montclair State University

Diverse Worlds of Music: An Introduction to World Music
Music History from Late Antiquity to the 18th Century
Music History from 1750–1900
Music History from the Twentieth Century to Today.

Columbia University

Music Humanities
Collegium Musicum (as conductor/music director)
Music, Performance, and Visual Art from Abstract Expressionism to New Wave

SERVICE

To Northwestern University

Advisory board member, Program in Gender and Sexuality Studies, 2013–2018
Advisory board member, Program in Critical Theory, 2014–
Advisory board member, Black Arts Initiative, 2016–
Advisory board, Office of Undergraduate Research, 2016–
John Cage Research Grant Committee, 2014–2015, 2016–

To the American Musicological Society

Pisk Prize Committee, 2017–19
Co-Chair, LGBTQ Study Group, 2019–21
Member-at-large, LGBTQ Study Group, American Musicological Society, 2012–15
Member-at-large, Cold War and Music Study Group, 2006–08

To journals and academic presses

Editorial board member, *Women and Music*, 2017–
Ad hoc referee, *The Opera Quarterly*
Ad hoc referee, *Journal of the American Musicological Society*
Ad hoc referee, *ASAP Journal* (Association for the Study of the Arts of the Present)
Ad hoc referee, Oxford University Press
Ad hoc referee, *Journal of Musicological Research*
Ad hoc referee, *Journal of Homosexuality*
Reviews Editor, *Current Musicology*, 2008
Editorial board, *Current Musicology* 2001–09

To musical institutions

Member, Wet Ink Ensemble board of directors, 2013–present

Member, a.p.e.r.i.o.d.i.c board of directors, 2019–present

LANGUAGES

Reading knowledge of French, German, and Latin.