

# jenny olivia johnson

Ph.D. Candidate, Music

456 14<sup>th</sup> Street Brooklyn, NY 11215 (646) 326-9313  
janeairplane@yahoo.com www.jennyoliviajohnson.net

## Education

### **Ph.D. in Music Composition and Theory, New York University (expected May 2009)**

Dissertation: "Luminous Sounds and Broken Experiences: Synaesthesia, Acoustic Memory, and Sexual Trauma in the Late 20<sup>th</sup>-Century United States"  
(Winner, 2008-09 NYU Dean's Dissertation Fellowship)

Advisor: Jairo Moreno

Committee: Suzanne G. Cusick, Ana María Ochoa Gautier, Elizabeth Hoffman, Avital Ronell

Composition Teachers: Elizabeth Hoffman, Louis Karchin, Mario Davidovsky

### **M.Mus. in Composition, Manhattan School of Music (2002)**

Masters Thesis: "Witnessed" for orchestra and tape

Composition Teachers: J. Mark Stambaugh, Nils Vigeland

### **B.A. in Music (magna cum laude), Barnard College at Columbia University (2000)**

Composition Teachers: Jonathan Kramer, Tristan Murail, Sebastian Currier

## Publications

### **Forthcoming**

Essay to be included in a collection of scholarship on music and trauma, edited by Fred E. Maus.

### **2003-04**

"The Smiling Eyes" for youth chorus and percussion. Boosey & Hawkes, 2004.

## Honors, Awards, and Grants

### **2008**

Dean's Dissertation Fellowship, New York University (2008-09)

Finalist, 2008 Gaudeamus Prize, Amsterdam, Netherlands (September 2008)

Invited Speaker, 2008 Music and the Brain Symposium, Stanford University (May 2008)

Residency Scholarship, Atlantic Center for the Arts, David Lang, Master Artist (April-May 2008)

Featured Emerging Composer, 2008 Electronic Music Foundation (EMF) Festival (May 2008)

Banff Centre Winter Career Development Residency Full Scholarship (January-March 2008)

Finalist, Columbia University Mellon Post-Doctoral Fellowship (2008-09)

Finalist, 2008 ASCAP Morton Gould Young Composer Awards

2008 ASCAP Plus Award

### **2007**

New York City Opera VOX 2007 Contemporary Opera Readings (May 2007)  
Honorarium, New York City Opera (May 2007)  
2007 ASCAP Morton Gould Young Composer Award (Honorable Mention)  
Student Travel Grant, NYU Graduate School of Arts and Science  
2007 ASCAP Plus Award

**2006**

New York City Opera VOX 2006 Contemporary Opera Readings (May 2006)  
2006 ASCAP Morton Gould Young Composer Award  
Student Travel Grant, NYU Graduate School of Arts and Science  
NYU Graduate Forum Fellowship (2006-2008)  
2006 ASCAP Plus Award  
American Music Center Composer Assistance Program (CAP) Grant

**2005**

Residency Scholarship, Atlantic Center for the Arts, David Rakowski, Master Artist (May 2005)  
American Music Center Composer Assistance Program (CAP) Grant

**2004**

Prix de Composition, Conservatoire Americain, Fontainebleau, France  
Prix Tournon-Branly de l'Ecole des Beaux-Arts, Fontainebleau, France  
Scholarship, Conservatoire Americain, Fontainebleau, France

**2003**

Henry M. MacCracken Fellowship for Doctoral Work in Music, New York University (2003-2008)  
(Full funding and stipend for 5 years)

## University-Level Teaching Experience

**Spring 2007**

New York University College of Arts and Science, Department of Music  
Teaching Assistant and Grader: Harmony and Counterpoint 2  
Jairo Moreno, Professor

Taught ear training and keyboard harmony to two sections of students, with particular focus on basic chord progressions, secondary dominants, and introduction to chromaticism. Assisted the professor with grading of counterpoint/analysis assignments and grade tabulation. Administered final ear training exams and provided section grades to each student.

**Fall 2006**

New York University College of Arts and Science, Department of Music  
Teaching Assistant: Harmony and Counterpoint 3  
Louis Karchin, Professor

Taught ear training and keyboard harmony to two sections of students, with particular focus on basic and advanced chord progressions, chromaticism, and modulation. Reviewed lecture points and assisted students with final composition assignment. Administered midterm and final ear training exams and provided section grades to each student. Gave a guest lecture on Neapolitan sixth chords.

**Spring 2006**

New York University College of Arts and Science, Department of Music  
Preceptor: Morse Academic Plan, "Expressive Cultures: Sounds"  
Suzanne G. Cusick, Professor

Assisted the professor with audio/visual, technical, and attendance needs during lectures for a course of over 70 students. Graded half of all assignments and exams, which included a close reading of Christopher Small's *Musicking*, studies in feminist and queer musicology, and in-depth explorations of Bizet's *Carmen* and Motown music. Provided online and in-person assistance to students on an as-needed basis.

**Fall 2005**

New York University College of Arts and Science, Department of Music  
Teaching Assistant: Harmony and Counterpoint 3  
Ryan Dorin, Instructor

Taught ear training and keyboard harmony to two sections of students, with particular focus on basic and advanced chord progressions, chromaticism, and modulation. Reviewed lecture points and administered midterm ear training exams.

**Spring 2005**

New York University College of Arts and Science, Department of Music  
Preceptor: Morse Academic Plan, "Expressive Cultures: Sounds"  
Edward Roesner, Professor

Taught music humanities to two sections of students, including readings from Plato's "Timaeus" and "Republic" and Boethius's "Fundamentals of Music," studies of the early Christian Mass and the motets of Dufay, and in-depth explorations of Wagner's *Ring* cycle and early American jazz. Developed my own writing assignments, in-class exercises, and final project assignments for each student. Assisted the professor with the grading of the midterm and final exams.

**Fall 2004**

New York University College of Arts and Science, Department of Music  
Preceptor: Morse Academic Plan, "Expressive Cultures: Sounds"  
Stanley Boorman, Professor

Taught music humanities to two sections of students, including basic musical terminology as well as in-depth explorations of music by Britten, Cage, and Messiaen, and an introduction to ethnomusicology via studies of Balinese gamelan. Developed my own writing assignments, in-class exercises, and final project assignments for each student. Assisted the professor with the grading of midterm and final exams.

## **Significant Premieres, Commissions, and Performances**

**2008**

**"Leaving Santa Monica" (2005), a chamber opera for soprano, mezzo, and amplified ensemble**

Finalist, 2008 Gaudeamus Prize  
Winner, 2006 ASCAP Morton Gould Young Composer Award  
Selected for performance at the New York City Opera VOX 2006 Festival  
European Premiere: Asko/Schoenberg Ensemble, Muziekgebouw aan't IJ, Amsterdam, September 3, 2008  
Orchestral Premiere: New York City Opera, Skirball Center for the Arts, May 7, 2006  
Chamber Premiere: ICE (International Contemporary Ensemble), Merkin Hall, April 27, 2005

**"Light Message" (in progress) (2008-09) a chamber opera for soprano/piano soloist, video, electronics, and audience**

Commissioned by Megan Schubert, soprano  
Partial Premiere: The Stone, New York City, July 30, 2008 (Megan Schubert, soprano/piano; Jenny Olivia Johnson, video and electronics)  
World Premiere: Dissertation Defense, New York University, May 2009 (exact date TBA)

**“Highway Mass” (2008) for soprano, tape, amplified ensemble, and robots**

Commissioned by Ensemble Robot with funding from the LEF Foundation  
Partial Premiere: International Festival of Arts and Ideas, New Haven, CT, June 15, 2008  
Full Premiere: Beeline Festival, Boston, MA, April 17, 2009

2006-07

**“beautiful // fragment” (2007) for flute, electronics, and video**

Commissioned by Janet McKay, flutist  
Finalist, 2008 ASCAP Morton Gould Young Composer Awards  
Featured at the 2008 EMF (Electronic Music Foundation) Festival in New York  
World Premiere: Sydney Conservatory, Australia, October 23, 2007 (Janet McKay, flute; Julian Day, electronics)  
New York Premiere: Roulette, May 19, 2008 (Jessica Schmitz, flute, Jenny Olivia Johnson, electronics)  
Other performances:  
Sydney Conservatory, Australia, December 11, 2007 (Janet McKay, flute)  
The Flea Theatre, New York, May 20, 2008 (Jessica Schmitz, flute; Jenny Olivia Johnson, electronics)  
University of Queensland, Australia, October 23, 2008 (Janet McKay, flute)

**“The Last Piece” (2007) for amplified ensemble and video**

Composed for the Washington Square Contemporary Music Society  
Premiere: ICE (International Contemporary Ensemble), Tenri Cultural Center, October 14, 2007

**“The Endings” (2006-07) an amplified chamber opera with video**

Honorable Mention, 2007 ASCAP Morton Gould Young Composer Awards  
Selected for performance at the New York City Opera VOX 2007 Festival  
Orchestral Premiere: New York City Opera, Skirball Center for the Arts, May 12, 2007.  
Chamber Premiere: ICE (International Contemporary Ensemble), Merkin Hall, April 26, 2006

**“I Refuse to Mourn” (2006) for amplified percussion octet**

Commissioned by the Voices of Change New Music Series  
Premiere: Southern Methodist University, March 26, 2007

**“Gratitude Pose” (2007) for two sopranos and strings, in memoriam Philippe Lacoue-Labarthe**

Commissioned by the NYU German Department and Avital Ronell  
Premiere: NYU German Department, March 24, 2007

**“Home” (2007) for bass and electronics**

Commissioned by Eleonore Oppenheim, bassist  
Premiere: Yale University, February 19, 2007 (Eleonore Oppenheim, bass)  
Other performances:  
The Monkey, New York, April 20, 2007 (Eleonore Oppenheim, bass)  
Chelsea Art Museum, November 8, 2007 (Eleonore Oppenheim, bass)

**“Dollar Beers (Redondo Beach '96)” (2006) for voice and amplified ensemble**

Composed for the 2006 Bang on a Can Summer Music Festival  
Premiere: Bang on a Can Summer Festival Ensemble, MASS MoCA, July 21, 2006  
NY Premiere: Corey Dargel/ICE (International Contemporary Ensemble), Merkin Hall, April 30, 2007

2005-06

**“Little Lotte Let Her Mind Remember” (2006) for string quartet**

Premiere: Arditti String Quartet, New York University, March 26, 2006

**“the yellow” (2005) for amplified chamber ensemble and five voices**

Composed for the Gaudeamus International Young Composers Meeting  
Premiere: orkest ‘de ereprijs,’ Center Gigant, Apeldoorn, Netherlands, February 11, 2005

**2003-04**

**“Lucy Songs” (2004) for mezzo-soprano and amplified chamber orchestra**

Premiere: Alarm Will Sound, Skirball Center for the Arts, May 7, 2004

**“Champagne Red and a Slow Freeze” (2003) for organ**

Commissioned by Maxine Thevenot, organist  
Premiere: Washington National Cathedral, June 23, 2003

**2002**

**“The Smiling Eyes” (2002) for youth chorus and percussion**

Commissioned by the Young People’s Chorus of New York City  
Premiere: 92<sup>nd</sup> Street Y, April 14, 2002  
Recorded on Vital Records by the Young People’s Chorus of New York City, 2003.

**“Witnessed” (2002) for orchestra and tape**

Premiere: Manhattan School of Music Symphony Orchestra, February 22, 2002

*(Information about other compositions and performances available on request.)*

## **Conference Presentations and Invited Lectures**

**2008**

**Society for Ethnomusicology 53<sup>rd</sup> Annual Conference, Wesleyan University**

Roundtable Participant, The Pitfalls of Scholarship on Music and Violence.  
October 25, 2008

**Life After College Series, Summer Pre-College Program, Barnard College**

Invited Lecture: Life as a Young Composer and Music Scholar  
July 9, 2008

**Music and the Brain Symposium, Stanford University**

Invited Presentation: “Drippy Mauve Organs, Thick Opaque Guitars, and Other Sonorities of Shame: Synaesthesia and Acoustic Memories of Childhood Sexual Abuse”  
Jonathan Berger, Symposium Director  
May 17, 2008

**MACSEM (Mid-Atlantic Chapter of the Society for Ethnomusicology) Annual Conference, Columbia University**

Paper Presentation: “The ‘Sweet Trauma’ of *Sesame Street*: A Television Soundtrack to Childhood Sexual Abuse in Late-20<sup>th</sup> Century America.”  
Presented as part of the panel “Music and Childhood in the Contemporary United States”  
March 29, 2008

**2007**

**New York University College of Arts and Science, Department of Music**

Invited Composer for Undergraduate Music Course “Expressive Cultures: Sound”  
Nicol Hammond, Instructor; J. Martin Daughtry, Professor  
November 21, 2007

**Columbia University Graduate School of Arts and Science, Department of Music**

Invited Class Lecture for Graduate Music Seminar “Music and Sexuality”

Ellie Hisama, Professor  
November 8, 2007

**Society for Ethnomusicology 52<sup>nd</sup> Annual Conference, Columbus, Ohio**

Paper Presentation: "Dear Mr. Jesus, Just Don't Ask Me What it Was: 80's Pop Songs, Child Abuse, and Acoustic Memories of Sexual Violation."  
October 26, 2007

**Life After College Series, Summer Pre-College Program, Barnard College**

Invited Lecture: Life as a Young Composer and Music Scholar  
July 10, 2007

**Feminist Theory and Music (FTM) 9, McGill University**

Paper Presentation: "*Those* Songs: An Acoustic Reading of Childhood Sexual Abuse."  
June 9, 2007

**UCLA Echo Conference: "Music and the Self," University of California at Los Angeles**

Paper Presentation: "*Those* Songs: An Acoustic Reading of Childhood Sexual Abuse."  
June 2, 2007

**Graduate Students in Music (GSIM) 10, CUNY Graduate Center**

Paper Presentation: "Echoes, Timbres, and Synaesthesia: The Luminous Noise of Childhood Sexual Abuse."  
April 21, 2007

**Southern Methodist University, Department of Music**

Guest Presentation of Compositions  
March 27, 2007

**New York University College of Arts and Science, Department of Music**

Invited Class Lecture on Composition for Undergraduate Music Course "The Art of Listening"  
Michael Beckerman, Professor  
February 20, 2007

**Graduate Student Conference "Conversations: Music Scholarship Unbound," University of Michigan at Ann Arbor**

Paper Presentation: "Synaesthesia, Trauma, and Musical Memory: A Broken Acoustemology of Sexual Violence and Survival."  
February 17, 2007

**2006**

**Society for Ethnomusicology 51<sup>st</sup> Annual Conference, University of Honolulu**

Paper Presentation: "I'd Cringe When it Came on the Radio: Synaesthesia, Pop Songs, and Childhood Sexual Abuse in 1980's America."  
November 18, 2006

**New York University College of Arts and Science, Department of Music**

Invited Composer for Undergraduate Music Course "Expressive Cultures: Sound"  
Ivan Goff and Rachel Mundy, Instructors; Michael Maloney, Professor  
October 20, 2006

**New York University College of Arts and Science, Department of Music**

Invited Class Lecture for Undergraduate Music Course "Music and Society"  
Ana María Ochoa Gautier, Professor  
October 6, 2006

**International Conference “Technologies of Memory in the Arts,” Radboud University, Nijmegen, Netherlands**

Paper Presentation: “Synaesthesia, *Sesame Street*, and a 1980’s Hair Band: The Fragmented Musical Testimony of a Traumatic Memory.”  
May 18, 2006

**Brooklyn College, Department of Music**

Invited Class Lecture for Undergraduate Music Course “American Music”  
Megan Jenkins, Professor  
May 3, 2006

## **Composition Master Class, Residency, and Festival Participation**

**2008**

**Gaudeamus New Music Week, Amsterdam, Netherlands (September 2008)**

Finalist, 2008 Gaudeamus Prize  
Public performance of “Leaving Santa Monica” by the Asko/Schoenberg Ensemble

**Atlantic Center for the Arts, Composition Residency (April 2008)**

Awarded partial residency scholarship  
Composition lessons with David Lang

**The Banff Centre, Winter Composition Residency, Alberta, Canada (January-March 2008)**

Awarded full residency scholarship to begin composing a new chamber opera  
Composition lessons with Jonathan Berger and Brett Dean

**2006**

**Bang on a Can Summer Festival of Music (Summer 2006)**

Composition lessons with Michael Gordon, David Lang, Meredith Monk, and Julia Wolfe

**2005**

**Atlantic Center for the Arts, Composition Residency (May 2005)**

Awarded partial residency scholarship  
Composition lessons with David Rakowski

**Gaudeamus International Young Composers’ Meeting, Apeldoorn, Netherlands (February 2005)**

Finalist for the 11<sup>th</sup> Annual YCM Prize  
Composition lessons with Richard Ayres, Alvin Curran, Martijn Padding, and Calliope Tsoupakis

**2004**

**Conservatoire Americain de Fontainebleau, France (Summer 2004)**

Awarded partial scholarship from the Fontainebleau Foundation  
Composition lessons with Andre Bon and Allain Gaussin  
Winner, Prix de Composition  
Winner, Prix Tournon-Branly des Beaux-Arts

**1997**

**Aspen Music Festival and School (Composition Program, Summer 1997)**

Composition lessons with Michael Czjakowski

## **Selected Performance Experience**

**2008**

Live Electronics, "Light Message" (with Megan Schubert). The Stone, July 30, 2008.  
Live Electronics, "beautiful // fragment" (with Jessica Schmitz). The Flea EMF Festival, May 20, 2008.  
Live Electronics, "beautiful // fragment" (with Jessica Schmitz). Roulette, May 19, 2008.

**2007-08**

Percussionist/Keyboardist in Winter Company (laptop duo with composer Paula Matthusen): multiple performances in New York City and Brooklyn.

**2003-2005**

Drummer/Vocalist, Renminbi (New York-based indie rock band): multiple performances in New York, Richmond (Ladyfest 2004), Columbus (Ladyfest 2004), San Francisco, Los Angeles, and Dublin, Ireland (Ladyfest 2005).

**2003**

Percussionist/Pianist/Composer, Columbia University MFA Production of Federico Garcia Lorca's "Blood Wedding" (Karen Shefler, director). Riverside Theater, New York, April 2003.

**2000**

Percussionist/Composer, Columbia University MFA Production of Eve Ensler's "Vagina Monologues" (Jennifer Bainbridge, director). Miller Theater, New York, February 2000.

**1999**

Percussionist/Composer, Columbia University MFA Production of Eve Ensler's "Vagina Monologues" (Joan Stein, director). Miller Theater, New York, February 1999.

**1996-1999**

Percussionist, Timpanist, and Section Leader: Columbia University Orchestra (George Rothman, conductor): multiple performances of standard orchestral repertoire at Columbia University's Miller Theater.

**1997**

Percussionist/Keyboardist/Composer: Synaesthetic Theatre's production of "Ophelia's Madness," based on Shakespeare's "Hamlet." Downtown Theater, April 1997.

**1995-1996**

Percussionist, International Chamber Orchestra of Idyllwild Arts Academy (Jung-Ho Pak, conductor): multiple performances of standard orchestral repertoire at Idyllwild Arts Academy; special performance at the 1996 Kennedy Center Honors at the Kennedy Center in Washington, D.C., broadcast live on PBS.

## **Professional Activities and Service**

**2006-07**

Secretary, First Performance (New York University Composers Collective)

**2005-2006**

Search Committee for New Faculty Hire, New York University Department of Music  
President, First Performance (New York University Composers Collective)

**2004-2005**

President, First Performance (New York University Composers Collective)

**1999-2000**

Search Committee for New Faculty Hire, Columbia University Department of Music

Co-President and Co-founder, Columbia New Music, Columbia University (1999-2000)

**1998-2003**

Assistant to Composer Chou Wen-chung (1998-2003)

## Languages

French (reading knowledge)

Mandarin Chinese (2 years of college study)

German (1 summer course; basic knowledge)

## Computer Programs

### Digital Audio/Video Programs and Languages

Logic Express, ProTools, C-Sound, Max/MSP, FinalCut Express, Peak, Digital Performer, QuicktimePro, Garageband, iMovie, iMovie HD

### Notation/Graphics Programs

Sibelius, Finale, Adobe Photoshop, Adobe ImageReady

### Word Processing and Data Management Programs

Microsoft Office (Word, Excel, PowerPoint), FileMaker Pro

### Web Design and FTP

HTML, Macromedia Dreamweaver, Macromedia Flash, Fetch, Fugu

## Professional Affiliations

ASCAP (American Society of Composers, Authors, and Publishers): Writer Member

ASCAP: Publisher Member (Jenny Olivia Juice Music)

American Musicological Society

American Composers Forum

College Music Society

International Alliance of Women in Music

Society of Composers, Inc.

American Music Center

Society for Ethnomusicology (Co-Founder, Music and Violence Special Interest Group)

Society for Ethnomusicology Popular Music Section

Society for Ethnomusicology Gender and Sexualities Taskforce

## Academic Referees

### Jairo Moreno (Advisor)

Associate Professor of Music Theory

New York University Graduate School of Arts and Science

Department of Music

24 Waverly Place, Room 268

New York, NY 10003

(212) 998-8300

jm199@nyu.edu

**Suzanne G. Cusick**

Department Chair/Professor of Musicology  
New York University Graduate School of Arts and Science  
Department of Music  
24 Waverly Place, Room 268  
New York, NY 10003  
(212) 998-8300  
suzanne.cusick@nyu.edu

**Ana María Ochoa Gautier**

Associate Professor of Ethnomusicology  
Columbia University  
Department of Music  
621 Dodge Hall  
2960 Broadway, MC 1813  
New York, NY 10027  
(212) 854-3825  
ao2110@columbia.edu

**Elizabeth Hoffman**

Associate Professor of Composition and Theory  
New York University Graduate School of Arts and Science  
Department of Music  
24 Waverly Place, Room 268  
New York, NY 10003  
(212) 998-8300  
elizabeth.hoffman@nyu.edu

**Louis Karchin**

Professor of Composition and Theory  
New York University Graduate School of Arts and Science  
Department of Music  
24 Waverly Place, Room 268  
New York, NY 10003  
(212) 998-8300  
lsk1@nyu.edu

**Michael Beckerman**

Professor of Musicology  
New York University Graduate School of Arts and Science  
Department of Music  
24 Waverly Place, Room 268  
New York, NY 10003  
(212) 998-8300  
michael.beckerman@nyu.edu

**Avital Ronell**

Professor of German and Comparative Literature  
Director, the NYU Transdisciplinary Center for Research on Trauma and Violence  
New York University Graduate School of Arts and Science  
Department of German  
New York, NY 10003  
(212) 998-8650  
ar1@nyu.edu

**David Lang**

Composer  
Founding Director, Bang on a Can  
66 Greene Street  
New York, NY 10012  
(212) 941-1837  
modernpain@aol.com

**David Rakowski**

Walter M. Naumburg Professor of Composition  
Brandeis University  
Department of Music  
Slosberg Music Center, 220  
415 South Street  
Waltham, MA 02453  
(781) 736-3339  
rakowski@brandeis.edu

**Jonathan Berger**

Associate Professor of Music, Center for Computer Research in Music and Acoustics  
William R. and Gretchen Kimball University Fellow in Undergraduate Education  
Billie Bennett Achilles Professor in Performance  
Department of Music  
Stanford University  
Knoll 303  
Braun Music Center  
541 Lasuen Mall  
Stanford, CA 94305-3076  
(650) 723-4971 extension 301  
brg@ccrma.stanford.edu