**Anton Joseph Vishio** November 2020

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**Education**

Harvard University, Ph.D. in music theory, 2008

Dissertation: “Asymmetries in post-tonal counterpoint.” Advisor: Christopher Hasty

Princeton University, B.A. in music, *summa cum laude*, 1989

**Employment**

William Paterson University, Associate Professor of Music (tenured), 2020-

Assistant Professor of Music, 2015-2020; Visiting Assistant Professor of Music,

2014-2015

University of San Francisco, Adjunct Lecturer, 2012-2013

New York University, Steinhardt School of Culture, Education, and Human Development,

Music Assistant Professor, 2010-2012; Visiting Assistant Professor in Music,

2007-2010

Vassar College, Visiting Instructor in Music, 2005-2007

University at Buffalo, Visiting Instructor in Music, 2004-2005

Queens College, CUNY, Visiting Instructor in Music, 2003-2004

McGill University, Faculty Lecturer in Music, 2002-2003

Hunter College, CUNY, Adjunct Instructor in Music, 2002

The Juilliard School, Lecturer, 2000

William Paterson University, Assistant Professor of Music, 1997-2001

Washington University, Visiting Instructor in Music, 1996-1997

**Courses Taught**

Undergraduate

Honors Freshman Research Seminar: Music, Culture, and Community

World Music

Composition (all levels)

Freshman Music Theory and Ear Training (regular sections)

Sophomore Music Theory and Ear Training (regular sections)

Chromatic Harmony (Honors level)

20th-century Theory and Analysis (Honors level)

Counterpoint: 16th-century Style

Counterpoint: 18th-century Style

Form and Analysis

Music Fundamentals

Music Theory for Musical Theatre Majors

History of Twentieth-century Music

Chamber Music

Music Appreciation

Piano Ensemble

Graduate Theory and Analysis Seminars

Graduate Master’s Thesis/Research Paper Seminar

Survey of Recent Approaches to Music Analysis

Concepts of Time in 20th-century Music

Graduate Review of Tonal Theory

The Music of Debussy and Ravel

The Dissolution of Tonality?

Musical Minimalism (co-taught with Professor Julia Wolfe)

The Music of Carter and Messiaen

Chamber Music of Mendelssohn

The Music of Late Schoenberg and Stravinsky

**Graduate Advising**

\* denotes Project Advisor

Master’s Thesis Committees, William Paterson University

Karen Heo, “Understanding Jazz Nuance in Scat Singing: From the Sound of Jazz Horn Players to Scat Syllables” (expected May 2021)\*

Ivan Danylets, “Towards a Systematic Approach in Jazz Piano Teaching Based on Core Learning Principles” (defended May 2019)\*

Seyeon Chang, “An Investigation into Jazz Improvisers’ Cognition in Familiar and Unfamiliar Group Settings” (defended May 2018)\*

A. Mariela Versola, “Jazz & Apartheid: An Analysis of the Life and Music of Hugh Masakela” (defended May 2018)\*

Master’s Thesis Committees (cont’d)

Megan M. Roy, “Polish Jazz: An Analysis of Style and Meaning in Krzysztof Komeda’s *Astigmatic*” (defended May 2016)

Germán Sánchez Uriarte, “Symmetry in the Music of Thelonious Monk And Steve Coleman,” (defended May 2016)\*

Chair of Ph.D. dissertation committees, NYU-Steinhardt

Jennifer Wilhelms, “Concepts of Time in the Flute Music of James Dillon” (defended November 2013)

Matthew Steckler, “The Play Space as Composition: A Study of Social Process in the Creation of Music for Improvisers” (defended March 2013)

Moonkyung Lee, “Isang Yun In-Between: Analytical Issues in Selected Violin Compositions” (defended April 2012)

Member of Ph.D. dissertation committees, NYU-Steinhardt unless otherwise noted

\*designates outside reader

Vince Agustinovich, NYU-FAS (defended May 2011)

Louis Conti, NYU-FAS (defended May 2010)

Jon Forsyth (defended June 2016)

Erin Heisel (defended November 2012)

Jeff Lankov (defended November 2013)

Yoojung Kim (defended March 2012)

Yannis Ramos (defended May 2016)

\*Tom Nazziola, Rutgers University) (defended December 2019)

\*Roland Davis (defended May 2012)

\*Nicholas Fernandez (defended March 2012)

\*Shanti Raval (defended May 2009)

\*Matthew Quayle, NYU-FAS, (defended April 2009)

**Graduate Independent Studies Given**

At New York University:

Fadi al-Ghawanmeh, “Automatic Accompaniment to Arab Vocal Improvisation”

Kevin Haden, “Music Analysis of African-American Singer-Songwriters”

**Undergraduate Advising**

At William Paterson University

Anna Hill, Honors Project on Film Music and Emotion, Spring 2021

Kevin Bagar, “Teaching Music Theory with Student Preferences”, Summer 2020

Anthony Petruccello, “Fauvel Studies: Exploring Music in Medieval France”, Spring 2017

Timothy Malone, “What Mozart is in the Mozart Effect?”, Independent Honors Thesis Project,

Fall 2015; paper presented in Memphis as part of the National Conference on Undergraduate Research 2017

At New York University

Dan Lipsitz, “Modeling Tuning in North Indian Classical Music”

Ethan Pakchar, “Variation Technique in 20th-century Composition” (awarded a Dean’s Grant

for Student Research, 2011)

**Publications (articles and book chapters)**

“On Wuorinen’s *String Trio*: Two Analytic Sketches,” *Perspectives of New Music*, Vol. 56, No. 2 (Summer 2018), 317-347 (invited, peer-reviewed)

“Leçons de *Tenebrae*: Brian Cherney, Paul Celan, and a Music of Witness,” *Intersections: Canadian Journal of Music*, Vol. 37, No. 1 (Spring 2017), 157-179 (peer-reviewed)

Translator for Arnold I. Davidson, “Exercices spirituels, improvisation et perfectionnisme moral: à propos de Sonny Rollins,” and Alexandre Pierrepont, “Saumon de la Saugesse,” in *Oxford Handbook of Critical Improvisation Studies*, Volume 1, ed. George E. Lewis and Benjamin Piekut (New York: Oxford University Press, 2016)

“Empathies of Musical Performance and Understanding,” invited commentary. *Empirical Musicology Review* 10, No. 2 (2015), 116-120.

“An Investigation of Structure and Experience in Martino Space,” *Perspectives of New Music,* Volume 29, Number 2 (Fall 1991), 440-474. (peer-reviewed)

In Preparation

“Strategies of Flux and Register in Priaulx Rainier’s *Quanta.*”

“A Theory of Polyrhythm,” to be submitted to *Music Theory Spectrum*.

“Song, Text and Process in the work of Rabindranath Tagore,” to be submitted to *Analytical Approaches to World Music Journal*.

**Publications (other)**

“The Art of Derivation: Jo Kondo’s *Paregmenon*,” invited post for “Global Perspectives” series, *Musicology Now* (official blog of the American Musicological Society), April 10, 2018. <http://www.musicologynow.org/2018/04/global-perspectivesthe-art-of.html>

“DVDs à la Mode,” Newsletter of the Institute for Studies in American Music, Vol. XXXIII, No. 2 (Spring 2004): 11

“Composing Difficult,” Newsletter of the Institute for Studies in American Music, Vol. XXXIII, No. 1 (Fall 2003): 11

“Serialism,” in *A Reader’s Guide to Music*, ed. Murray Steib, 664-667. Chicago: Fitzroy-Dearborn Press, 1999.

**Lectures and Presentations**

Invited Presentations

“On Wuorinen’s *String Trio*”, colloquium at the Eastman School of Music, November 2018

“Leonard Cohen Retrospective” roundtable participant, Society of Fellows, Columbia

University, New York, December 2017

“Babbitt, Time, and Memory,” invited lecture for Music in Polycultural America, annual speaker series, H. Wiley Hitchcock Institute for Studies in American Music, April 2011

“Three Musical Roads to Information Theory,” invited paper, School of Music, University of British Columbia and Department of Music, University of Alberta, March 2007

“The Third Fantasy: Music and Hypnosis,” invited paper, Wellesley Composers Conference Seminar on Donald Martino’s *Fantasies and Impromptus*, July 2006

“The Ear of My Other: A Dialogue of Performance and Theory,” invited lecture-recital, New York University, Faculty of Arts & Sciences, Department of Music, October 2005

“The Dynamics of Polyrhythms,” invited lecture at the University at Buffalo, November 2004

“Why is Roger Sessions’ Music So Difficult to Understand?” invited colloquium at Washington University, St. Louis, October 1996

Conference Presentations (proposals peer-reviewed)

“Networks of Polyrhythms,” Rhythm Since 1900, University of Colorado at Boulder, November, 2019

“Structures of Flux and Register in Priaulx Rainier’s *Quanta*,” Music Theory Society of the Mid-Atlantic conference, University of Maryland, Baltimore County, March 2019

**Lectures And Presentations (cont’d)**

“‘Revelations of a True Self’: Tagore Settings in Dialogue,” Shastra Symposium, William Paterson University, September 2018

“*I dig through to you*: Brian Cherney, Paul Celan, and a Music of Witness,” Cherney 75, McGill University, October 2017

“Altman as Music Analyst: a Reading of the Leonard Cohen Songs in McCabe & Mrs. Miller,” Music and the Moving Image XII, New York University, May 2017

“Memory and the Image of Musical Time in Late Modernity,” “Musicology: Theory and Practice, East and West”: the 20th Congress of the International Musicological Society, Tokyo, March 2017.

“Babbitt via Feldman: Surfaces of Echoes and Reflection,” for special session, “Listening to Babbitt at 100”, Society of Music Theory national conference, Vancouver, November 2016

“A Counterpoint for Catching a Tiger,” the Fourth International Conference on Analytical Approaches to World Music, The New School, June 2016

“An Articulation of Mobility: *Con Luigi Dallapiccola* and the Musical Object,” “Utopian Listening: The Late Electroacoustic Music of Luigi Nono,” Tufts University, March 2016

“Objects and their Musical Languages: Zdeněk Liška and the Puppet Dramas of Jan Švankmajer,” Music and the Moving Image IX, New York University, May 2014

“Transformal Variation as Music Analysis: John Rea’s *Las Meninas*,” Music Theory Society of the Mid-Atlantic, Shenandoah University, March 2014

“A Place for Krenek’s Sestina,” The Legacy of Milton Babbitt: Post WWII Serialism in the Americas, Wright State University, March 2012

“The Rhythm of Queninas: Number and Order in Musical Dialogue,” international conference Music and Numbers, organized by the Department of Music, Canterbury Christ Church University, Canterbury, UK, May 2010

“Durational Idealism and Messiaen’s *Livre d’Orgue*,” Music Theory Midwest, University of Minnesota, May 2009

**“**Xenakis and the Society of Timbres,” The Creative and Scientific Legacies of Iannis Xenakis conference, Guelph, Canada, June 2006

“Jonathan Kramer’s Musics for Piano,” Music Theory Society of New York State, Skidmore University, April 2006

“Variations on a Sanskrit Metrical Formula,” Music Theory Midwest, Oberlin Conservatory, May 2005

**Lectures And Presentations (cont’d)**

“The Dynamics of Polyrhythms,” the Society for Music Theory annual meeting in Seattle, November 2004

“Polyrhythms Decomposed,” West Coast Conference on Music Theory and Analysis, annual meeting, March 2003

“Towards a Counterpoint of Asymmetry,” Music Theory Society of New York State, annual meeting at New York University, April 2000

“French Connections,” Joint Conference of the West Coast Conference on Music Theory and Analysis and the Rocky Mountain Theory Society, Stanford University, April 1999

“A Contrapuntal Theory of Roger Sessions’ Harmonic Practice,” Society for Music Theory annual meeting, Phoenix, November 1997

“Toward the Perceptible Surface,” Society for Music Theory National Conference, New York, November 1995; also read at the Darmstadt Ferienkurse, August 1994, and the New England Conference of Music Theorists, at Connecticut College, April 1994

Seminar Presentations, Session Chairing, and other Academic Presentations

On Being “New Faculty,” invited participation at a roundtable, New Faculty Orientation,

William Paterson University, September 2019

“Form and Memory in the Music of Jo Kondo,” Seminar in Music Honors, William Paterson University, April 2017

“On Expansion: Busoni and *Berceuse élégiaque*, Boulez and *sur Incises,*” Seminar in Music Honors, William Paterson University, April 2016

“A Martian Chronicle: Dystopian Compositional Strategies in J.K. Randall’s *Lyric Variations,*” presentation to Seminar in Music Honors, William Paterson University, March 2015

“Tuning in North Indian Classical Music,” joint presentation with Dan Lipsitz, Music Audio Research Laboratory, NYU Steinhardt, April 2011

Chair, Session 2, international conference Music and Numbers, organized by the Department of Music, Canterbury Christ Church University, Canterbury, UK, May 2010

Chair, session “Schoenberg and Stravinsky,” Music Theory Society of New York State,

John Jay College, April 2010

Invited talk, “Analysis of Twentieth-century Music,” graduate seminar taught by Professor Jason Eckardt, Brooklyn College, April 2008

Chair, session “Microtonal Composition Old and New,” Music Theory Society of New York State, Ithaca College, April 2008

**Lectures and Presentations (cont’d)**

Chair, session “Fauré and Ravel,” Music Theory Society of the Mid-Atlantic, Library of Congress, March 2008

Chair, session “Set Theory,” Music Theory Society of New York State, Baruch College, CUNY, April 2005

“Websites and Opportunities for Social Interaction,” presentation for inaugural meeting of Scholars for Social Responsibility, AMS/SMT Seattle, November 2004

Chair, session “Scriabin’s Ur-Motives,” Music Theory Society of the Mid-Atlantic, Peabody Conservatory, April 2003

“Register and Intimacy in the Goldberg Variations,” lecture-recital for the Honors Seminar in Music, William Paterson University, November 2000

“Skew Mirrors in Atonal Counterpoint,” dissertation colloquium at Harvard University,

April, 1995; an earlier version read at the University at Buffalo, November 1994

“Rhythmic Structures in Brian Ferneyhough’s *Sonata for Two Pianos*,” paper read as

part of a lecture-recital (with Christoph Neidhöfer), Eastman School of Music,

November 1994

“The Shift from Collectional to Relational Theories of Music,” paper read at the Darmstadt Ferienkurse, August 1994

**Program Notes and Public Lectures**

Program Note for Milton Babbitt, “When Shall We Three Meet Again,” concert of the Association for the Promotion of New Music, December 2016

“Mendelssohn at 200,” Ringwood, NJ, April 2009

“What Does it Want From Us? Boulez’s Second Sonata,” Vassar College, January 2007

“The Orpheus Myth in Musical History,” Gilman School, Baltimore, January 2005

“Beethoven’s Pastoral Symphony,” Wayne Chamber Orchestra, April 1999

“Schoenberg’s *Pierrot Lunaire*,” Stony Brook Chamber Players at William Paterson University, February 1999

**Compositions**

*Homiletics,* for piano electric guitar, and snare drum; premiered April 2019, Michiko Studios, New York City

*Trifecta*, Bagatelles for piano (1999, 2019-)

*Mem Bet Hey,* for chorus a cappella (2018); premiered September 2018 at William Paterson University

*1967*, for solo piano (2017); premiered November 2017 at William Paterson University;

performance at William Paterson March 2018

*In Which Lenz is Calmed in the Presence of Oberlin,* (2016) for solo singing percussionist, commissioned by Payton MacDonald for the Sonic Divide Project, premiered Summer 2016; performance at William Paterson University, October 10, 2017; performance at Colorado State University, September 21, 2017.

Studio recording: <https://paytonmacdonald.bandcamp.com/track/in-which-lenz-is-calmed-in-the-presence-of-oberlin-by-anton-vishio>

*Vexed Vexations,* (2013) for tape and optional live pianist; performance March 2013 at Berkeley Arts Festival

*Berceuse* for violin solo (2000); performance by Benjamin Kreith broadcast on sfsound.org, August 14, 2011; performance at CNMAT, UC Berkeley, October 3, 2013; performance at The Tank, New York City, May 9, 2013

*Centennial Variations*, for piano (1998), commissioned by Gilman School, Baltimore

*“...in that ruined sanctuary...”* for male voices and instrumental ensemble (1996), commissioned by Muse, Inc., Boston

*Impromptu-Variation*, for piano (1993)

*Sonatas and Fanfares*, for brass quintet and piano (1991)

*From the Journals of Hopkins*, for soprano and piano (1990)

**Service (University)**

William Paterson University

University

Member, Executive Board, Gandhian Forum for Peace and Justice, Spring 2016 -

Music Department Representative, Faculty Senate, Spring 2016-Spring 2020

Member, Middle States Self-Study, Working Group V, 2019-2020

UCC Area 6 Review Board, 2019-

**Service (University) cont’d**

Acting Departmental Representative, AFT Local 1796, Spring 2016

Advisor, B.A. in Music Studies, 1997-2001

Member, Ad Hoc Committee on General Education Assessment, Spring 2000

Member, Jazz Arranger Search Committee, Spring 1998

Departmental Representative, AFT Local 1796

Member, Departmental Scholarship Committee

Departmental

Graduate Coordinator, Music Department, Spring 2018 (acting), Fall 2019-

Advisor in Music (B.A. in Music Studies, B.A. in Popular Music, etc.) Fall 2015-

Member, Piano Search Committee, 2019-2020 [search suspended]

Member, Choral Conductor Search Committee, Spring 2016

Member, Sophomore Proficiency Juries: Voice (Spring 2018, Spring 2016); Piano (Spring 2017); Woodwinds (Spring 2016)

New York University, Steinhardt School

Co-designer of Music Theory Curriculum, NYU-Abu Dhabi, 2011-2012

Designer, Online Diagnostic Exam for Music Business Program, Summer 2011

Coordinator, Theory and History Diagnostic Exams, 2008-2012

Departmental Curriculum Committee, 2009-2012

Composition Search Committee, Spring 2009

Ph.D. Candidacy Exams, 2007-2012

Departmental Dissertation Proposal Review Commission, Fall 2007

**Service (Profession)**

Local Arrangements Chair, Music Theory Society of the Mid-Atlantic Conference, William Paterson University, March 2018

Member, Committee on the Status of Women of the Society of Music Theory, 2018-2020

Reviews Editor, GAMUT: Online Journal of the Music Theory Society of the Mid-Atlantic, September 2016 -

**Service (Profession) cont’d**

Member-at-Large, Executive Board, Music Theory Society of the Mid-Atlantic, 2016-2018

Founding Member, Global New Music Interest Group, Society of Music Theory, 2017

Peer reviewer of articles submitted to *Journal of the Musical Arts in Africa*, *Music Theory Online*, *Perspectives of New Music*, *Music Theory Spectrum*, *Journal of the Society for* *American Music*, *Theory and Practice, Music and the Moving Image, Elliott Carter Studies Online*

Assisted preparation of audio examples for Jeanne Bamberger, *Discovering the Musical Mind: A View of Creativity as Learning*, Oxford University Press

Peer reviewer, Oxford University Press

Co-chair, Scholars for Social Responsibility, Society for Music Theory, 2007-2010

Ad Hoc Committee on Sustainability Issues, Society for Music Theory, 2008-2010

Program Committee, Music Theory Society of the Mid-Atlantic, 2008

Nominating Committee, New England Conference of Music Theorists, 1994-1995

**Selected Performances** (all as pianist unless otherwise noted)

Solo Recital (Music of Tomkins, Bach, Mozart, Tailleferre, Vianna, Debussy, Ligeti):

Midday Artists Series, William Paterson University, January 2020;

Pierre Monteux School, Hancock, Maine, July 2020

Stephen Peles, *Impromptu*; Stephan Wolpe, *Form*. New Music Series, William Paterson

University, February 2019

Music by Alan Hovahness and John Mayer, Shastra Symposium, William Paterson

University, September 2018

Accompanist, Composers Concordance CHORUS 72 Project. New Music Series, William

Paterson University, September 2018

Edgard Varèse, *Ionisation* for percussion ensemble, New Jersey Percussion Ensemble 50th Anniversary Concert, William Paterson University, February 2018

Music by David Saperstein, Payton MacDonald, Anton Vishio (*Suite for Jeff*), William

Paterson University, New Music Series November 2017; Composers in Residence Day, March 2018

Anthony Petruccello, Suite for Piano; William Paterson University, Composers in Residence

Day, March 2016; New Music Series, March 2016

Vexations Re-Vex’d, participant; Berkeley Arts Festival, Berkeley, California, March 2013

**Selected Performances (cont’d)**

Satie’s Vexations, participant; Berkeley Arts Festival, Berkeley, California, September 2012

Sean Reed recital (Hindemith Trombone Sonata), NYU Black Box Theatre, February 2011

Mendelssohn at 200 (Mendelssohn Piano Sonata, Op. 6),Ringwood, NJ, April 2009

Vassar College Modfest (Donald Martino: *Preludes*, Part I), January 2007

Milton Babbitt 90th Birthday Celebration, William Paterson University, March 2006

Musical Observations seminar concert of music by John Cage, August 2004

Organ Duo Recital with Christoph Neidhöfer, Redpath Hall, McGill University,

Montréal, February 2003

Musical Observations concert of music by Jo Kondo, St. Peter’s Church, New York City. August 2002

Music of Rolv Yttrehus, Composer-in-Residence Day, William Paterson University,

March 2002

Musical Observations concert of music by Artur Schnabel, Landon Gallery, New York, August 2001 (reviewed by Anthony Tommasini in *New York Times*, September 1, 2001)

*Five Dádivas* by Claudio Spies, Princeton University, February 2001

Bartók, Sonata for Two Pianos and Percussion (Piano I), Chamber Recital Series, William Paterson University, April 2001

Stravinsky, Sonata for Two Pianos (Piano I), WPU Millennium Festival, April 2001

Solo Recital (Stravinsky, Scarlatti, Wolpe, Vishio, Schoenberg), WPU Midday Artists Series,

February 2001

Duo Concert with Peter Jarvis (Feldman, Wolpe, Peles) WPU New Music Festival, January 2001

Musical Observations concert of music by Milton Babbitt, Harry de Jur Playhouse,

New York, August 2000 (reviewed by Paul Griffiths in *New York Times*,

September 4, 2000)

Member, Neidhöfer-Vishio Piano Duo. Concerts include:

Swiss Embassy, Washington, D.C., June 1997 (reviewed in *Washington Post,* June 14, 1997)

Alea III (Boston University), January 1997

Harvard University, November 1996 (Milton Babbitt 80th Birthday Concert reviewed in

*Boston Globe*, November 13, 1996); full–length recitals in March 1996 and December 1993

Member, Neidhöfer-Vishio Piano Duo (cont’d)

Darmstadt Ferienkurse, August 1996 and August 1994

Swiss Institute (New York), March 1996

SUNY-Buffalo, June 1995 (Participants, Contemporary Music Performance Institute)

Alea III (Boston University), March 1995 (reviewed in the *Boston Herald,* March 1995)

Eastman School of Music (Lecture-Recital, “Brian Ferneyhough’s *Sonata for Two Pianos*”), November 1994

Member, Neidhöfer-Vishio Piano Duo Concerts (cont’d)

SUNY-Buffalo (Residency, performed works of graduate student composers),

November 29 – December 1, 1994

Princeton University (Richardson Hall), March 1994

Queens College, CUNY (LeFrak Recital Hall), March 1994

**Awards and Honors**

Assigned Research Time, William Paterson University, 2020-2021 (Project: *Melody, Text and Process in the Songs of Rabindranath Tagore*)

NYU-Steinhardt Undergraduate Student Government Teaching Award, 2010

Oscar Shafer Teaching Prize, Department of Music, Harvard University, 1995-1996

Kranichstein Musikpreis for performance (piano), Darmstadt Ferienkurse, 1994

Mellon Fellowship in the Humanities for doctoral study, 1989–1994