

# Benjamin Bierman, Ph.D.

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## Teaching

Associate Professor, Department of Art and Music, John Jay College of Criminal Justice, City University of New York (2009-present)

Minor Coordinator (2011-present); Faculty advisor, Artists United (2010-present); Faculty advisor, JJ Productions (2018-present)

Faculty, The Graduate Center, City University of New York (2017-present)

Substitute Assistant Professor

Conservatory of Music, Brooklyn College, CUNY (2006–2007)

Graduate and undergraduate theory, composition, ear training, 20th-century analysis, jazz analysis, Graduate Deputy (administrative responsibilities include advisement of all graduate students, curriculum development, preparation of comprehensive exam, etc.)

Substitute Instructor

Queensborough Community College, CUNY (2005–2006)

Musicianship, Intermediate Piano, Introduction to Music, Introduction to Jazz

Adjunct Asst. Prof. and lecturer positions (2007-2009): Brooklyn College: Composition tutorials, Linear Analysis and 20th-Century Analysis Master's seminars, Theory, Ear Training; The New School of Jazz and Contemporary Music: History of Western Music; Boston University: online course development and instruction: Jazz Arranging, Theory/Analysis, Orchestration, History of the Blues. Baruch College: History of Electronic Music, American Popular Song

## Education

The Graduate Center, City University of New York

Ph.D., Music Composition (2006)

Dissertation: "The Music of George Handy"

Dissertation Composition: *Beyond Romance*

Advisor: Professor, Brooklyn College, CUNY; The Graduate Center, CUNY

Brooklyn College, City University of New York

Master of Music, Music Composition (2002)

Empire State College, State University of New York

Bachelor of Arts, Music (1987)

## Publishing

*Listening to Jazz 2e* (Oxford University Press, 2019).

"Jazz and the Recording Process." *The Routledge Companion to Jazz* (Routledge Press, 2018)

"Pharoah Sanders, Straight-Ahead and Avant-Garde." *Jazz Perspectives* (January 2016). Peer-review journal.

*Listening to Jazz* (Oxford University Press, 2015).

"Duke Ellington's Legacy and Influence." *Cambridge Companion to Duke Ellington* (Cambridge University Press, 2014).

"Solidarity Forever: Music and the Labor Movement in the United States." *The Routledge History of Social Protest in Popular Music* (Routledge Press, 2013).

"Progressive Jazz." *The Encyclopedia of Popular Music of the World* (Continuum, 2012).

"Unlocking the Mysteries of the Second Miles Davis Quintet." *Journal of Jazz Studies*, Vol. 7, No. 2, pp. 258-265 (Fall 2011). Review; Peer-review journal.

**Publishing** (continued)

- “Appreciating the Mix: Teaching Music Listening through Sound-Mixing Techniques.” *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube* (Scarecrow Press, 2010).
- “George Handy Composes *The Bloos*.” *Jazz Perspectives* (September 2009). Peer-review journal.
- “George Handy’s *Bloos*.” Institute for Studies in American Music Newsletter (Fall 2006).
- “The Confessions of Devorgilla.” *Papers of the International Concertina Association*, Volume 2 (Fall 2005). Pull out supplement, composition for concertina and mezzo-soprano.

**Recording/Producing**

- Some Takes On the Blues: More Songs by Ben Bierman*. CD of original compositions (Plaza Street Music, PSM101, 2019).
- Beyond Romance: Songs by Ben Bierman*. CD of original compositions (New Focus Recordings, New Focus141, 2013).
- Producer:
- Solitude*, Stefan Höskuldsson, principal flute with the Metropolitan Opera and the Chicago Symphony Orchestra (Delos Music, DE3447, 2015).
- Beyond Romance*, Ben Bierman (New Focus Recordings, New Focus141, 2013).
- Cursive*, Sean Hickey (Delos, DE3465).
- Left At the Fork In the Road*, Sean Hickey, Billboard Top 100 chart for classical recordings, (Naxos, Naxos 8.559279, 2005).
- Urban Still Life*, Lou Caputo (Jazz Cats Records, JCR001, 2003).
- Great Unknown*, Jeff Marx (Naugual Music, NM001, 2000).

**Conference Papers/Lectures/Master Classes/Residencies**

- “Contemporary Issues In the Artists’ Rights Movement.” Rhythm Changes Conference, Graz, Austria (11-14 April 2019).
- “The Influence of Music Technology on Jazz Today.” Rhythm Changes Conference, Amsterdam, the Netherlands (31 August-3 September 2017).
- “Composition Leads the Way, But...” Rhythm Changes Conference, Birmingham, UK (14-17 April 2016).
- “John Benson Brooks’s *Alabama Concerto* and Harold Courlander’s *Negro Songs From Alabama*.” Dutch-Flemish Society Of Music Theory (28 February 2014).
- “The Music of George Handy and John Benson Brooks.” Invited lecture, Institute for Jazz Studies, Rutgers University-Newark (10 April 2013).
- “The Music of John Benson Brooks.” Invited lecture, Manhattan School of Music (19 March 2013).
- “The Pharoah Sanders Quartet, Avant-Garde and Straight-Ahead.” Society For American Music 39<sup>th</sup> Annual Conference (7-10 March 2013).
- “John Benson Brooks and Harold Courlander’s *Negro Songs From Alabama*.” American Musicological Society-Greater New York Chapter Conference (13 October 2012).
- “John Benson Brooks’s *Alabama Concerto* and Harold Courlanders’ *Negro Songs From Alabama*.” Society For American Music 38<sup>th</sup> Annual Conference (14-18 March 2012).
- “Analyzing the Music of George Handy.” Invited lecture, Manhattan School of Music (7 February 2012).
- “The Use of Music Technology in the Instruction of Beginning Music Composition.” City University of New York Instructional Technology Conference, John Jay College of Criminal Justice (2 December 2011).
- “Is European Identification a Blessing or a Curse?” Rhythm Changes Jazz and National Identity Conference, Amsterdam (1-9 September 2011).

**Conference Papers/Lectures/Master Classes/Residencies (continued)**

- “Teaching Jazz Arranging Online for Music Educators.” Leeds International Jazz Conference (7-8 April 2011).
- “Teaching Jazz Arranging Online for Music Educators as a Tool for Remediating Theory and Musicianship Skills.” Dutch-Flemish Society Of Music Theory (11-13 April 2011).
- “Progressive Jazz – A Racial Perspective.” Jazz and Race, Past and Present, The Open University, Milton Keynes, UK (10-12 November 2010).
- “George Handy Crosses Over: *The Caine Flute Sonata*.” American Musicological Society, Greater New York Chapter (16 October 2010).
- “George Handy Crosses Over: *The Caine Flute Sonata*.” Dutch-Flemish Society Of Music Theory (10 April 2010).
- “The Practicalities of Jazz.” Mediating Jazz, University of Salford, UK (26 November 2009).
- “The Music of George Handy,” Bierman, Narrator, Jazz at Lincoln Center (20 November 2006).
- “The Music of George Handy,” Bierman, Narrator, Manhattan School of Music (17 October 2006).
- “Found-sound composition: Technology and the Arts in an Urban Setting,” Humanities Technology Association 2006 National Meeting (6 October 2006).
- “The Music of George Handy,” Institute for Jazz Studies, Rutgers University (16 March 2006).
- “Jazz Composition in the 1940s: George Handy’s *Dalvatore Sally*,” American Musicological Society-Greater New York Chapter meeting (Spring 2005).
- CUNY Honors College music ensemble residency, New York, NY (2004, 2005).
- Composer-in-Residence/instrumentalist, Goliard Ensemble (2002–2003)
- LaGrange College, Composer-in-Residence, LaGrange, GA (2003)
- Georgia Institute of Technology, Composer-in-Residence, Atlanta, GA (2003)
- Georgia College & State University, Composer-in-Residence, Milledgeville, GA (2002)
- Huntingdon College, Composer-in-Residence, Montgomery, AL (2002).

**Awards/Fellowships/Grants**

- John Jay College Mid-Career Release award, 2018-19.
- CUNY Software and Equipment Program grant, 2018, \$4,784
- Arts Research & Teaching Technology Equipment Grant, 2017, \$17,941.
- Student Technology Fee award, 2016-17, \$4,900
- PSC-CUNY Research Award, 2016-17, \$3,500
- John Jay Faculty Scholarship Excellence Award, 2016-17
- PSC-CUNY Research Award, 2014-15, \$3,500
- Student Technology Fee award, 2013-14, \$13,278
- Student Technology Fee award, 2012-13, \$9,160
- Honorable Mention, Mellon Career Enhancement Fellowship, Woodrow Wilson National Fellowship Foundation (2012)
- PSC-CUNY Research Award, 2011-12, \$3,500
- Fellow, CUNY Faculty Fellowship Publication Program (2011)
- Student Technology Fee award, 2009-10, \$23,591
- Fellow, The Mannes Institute, (2008)
- Elebash Dissertation Fellowship (2005–2006)
- Conferred Special Recognition, Los Angeles Philharmonic/Synergy Project (2002)
- Institute for Studies in American Music Award in Composition (2000)

### **Professional Activities/Society Memberships**

Member, Society for Music Theory, American Musicological Society, Society for American Music, AFM, Local 802, Associated Musicians of Greater New York, Artists Rights Caucus Steering Committee, Local 802.  
Peer reviewer, *Jazz Perspectives*, peer review journal (2014-present)  
Peer reviewer, Oxford University Press (2013-present)  
Peer reviewer, *Music Spectrum*, peer review journal of the Society for Music Theory (2012-present)  
Chair, Awards Committee, Jazz Interest Group, Society for Music Theory (2011-2012)  
Contributing Editor, *American Music Review* (2006-2014)

### **Compositions and Performances** (short list)

#### **Some Takes on the Blues: More Songs by Ben Bierman** (2019)

Nine original blues compositions

#### **Six Songs** (2013)

Song cycle for Trumpet, Piano, Bass, and Cajón (25')

#### **Come to Spain** (2012, Remarkable Theater Brigade Commission)

Short opera (music by Bierman, libretto by Earl Shuman) (8')

Premiere: 19 October 2012, Zankel Hall, Carnegie Hall

Subsequent Performances:

7-8 November 2015, Boston Collaborative, Longy School of Music, Cambridge, MA

25- April-4 May 2017

#### **Beyond Romance** (2008, revised 2013)

Song cycle: soprano, tenor, piano (35')

Text: Earl Shuman

Premiere: 28 January 2011, the cell theatre, NYC, NY

#### **The Poem That Nobody Hears** (2009, Remarkable Theater Brigade Commission)

Short opera (music and libretto by Bierman) (7')

Premiere: 1 October 2009, Weill Recital Hall, Carnegie Hall

Subsequent Performances:

26 March 2010, Brooklyn Conservatory of Music (with chamber orchestra)

27 October, 2011, Nevada Chamber Opera

#### **Suite Songs**

Suite for Latin Jazz Sextet (30')

28 January 2011, the cell theatre, NYC, NY

#### **60x60, "Father and Son Boogie"** (2005)

Contributor to electro-acoustic collaboration

Premiere: 5 November, Galapagos Performance Space, Brooklyn, NY

Subsequent Performances: currently on international tour

#### **Doings for String Quartet** (2005)

String Quartet (10')

Premiere: 9 June 2005, Symphony Space–Thalia Theater, New York, NY

#### **Augusta and Elliott: Sweep the Deep** (2004, Music Sales commission)

Children's Musical: Lyrics and Libretto: Earl Shuman (40')

#### **A Second Chance** (2004)

Jazz Quintet: trumpet, alto sax, tenor sax, bass, piano (8')

Premiere: 26 May 2004, Elebash Recital Hall, Graduate Center, CUNY, New York, NY

#### **Some Takes On the Blues** (2004)

Electro-acoustic (5')

**Compositions and Performances** (continued)

Premiere: 29 March 2004, *International Electro-Acoustic Festival*, Brooklyn College

CD: BC Sound Serum

**Blues Mambo** (2004, Anderson/Fader Guitar Duo commission)

Guitar duo (4')

Premiere: 29 February 2004, UNDER St. Marks Theater, New York, NY

Subsequent performance: 8 March 2004, Elebash Recital Hall, Graduate Center, CUNY

**So(Not)a for Trumpet and Piano** (2003)

Trumpet, Piano (8')

Premiere: 23 November 2003, Christ & St. Stephen's Church, New York, NY

Subsequent performance: 24 November 2003, Elebash Hall, Graduate Center, CUNY

**Confessions of Devorgilla** (2003, New York Victorian Consort commission)

Concertina and Mezzo-soprano (6')

Premiere: 8 November 2003, Metropolitan Museum of Art, New York, NY. Ninth Conference, Research Center for Music Iconography

Published as a pullout supplement in *Papers of the International Concertina Association*, Volume 2 (Fall 2005), with an introductory note by the composer

Subsequent performances: *The Incredible Concertina*, 26 March 2004, Elebash Recital Hall, Graduate Center, CUNY; 28 October 2005, American Musicological Society Annual Meeting

**Q Express** (2003)

Electro-acoustic (5')

Premiere: 26 March 2003, Elebash Recital Hall, Graduate Center, CUNY

Subsequent performance: 29 March 2004, *International Electro-Acoustic Festival*, Brooklyn College; April 5, 2002, Stanford University; 21 November 2003, Bucharest, Romania

CD: *BC Mix*

**I Wish That You Understood** (2002, Goliard Ensemble Commission)

Tenor, Contralto, Violin, Cello, Trumpet, Piano (7')

Premiere: 15 October 2002, Newberry Opera House, Newberry, South Carolina

Subsequent performances: Huntingdon College, Montgomery, Alabama; Georgia College and State University, Milledgeville, Georgia; Cleveland Community College, Shelby, North Carolina; Lincoln Cultural Center, Lincolnton, North Carolina; Steinway Reformed Church, Astoria, NY

**In/Out of Water** (2002)

Jazz Quartet: trumpet, clarinet, bass, drum kit (8')

Premiere: 28 May 2002, Elebash Recital Hall, Graduate Center, CUNY

**Proximities** (2002)

For chamber ensemble (7')

Premiere: 26 February 2003, Elebash Hall, Graduate Center, CUNY; Cygnus Ensemble

**Proximities** (2001)

For Orchestra: 2232, 4331, timpani, 2 percussion, strings (7')

Conferred Special Recognition, Los Angeles Philharmonic Synergy Project (2002)

**Duet for Trumpet, Drum Kit, and Tape** (2001)

Trumpet, Drum Kit, CD (6')

Premiere: *International Electro-Acoustic Music Festival*, 5 November 2001, Brooklyn College

**Pyrothechnics** (2000)

Brass Quintet (5')

Premier: 11 December 2000, Brooklyn College

**Compositions and Performances** (continued)

**Concerto for Trumpet and Processed Trumpet** (2000)

Electro-acoustic (9')

Premier: 6 November 2000, *International Electro-Acoustic Music Festival*, Brooklyn College; Subsequent performance: 4 December 2000, Brooklyn College

CD: *Electro Acoustic Music, 2001-2002*

**Four Preludes for Violin Solo** (2000)

Solo Violin (9')

Premier: 13 November 2001, La Scala De San Telmo, Buenos Aires, Argentina

Subsequent performances: 2 June 2005, Cami Hall; 28 March 2007, Elebash Hall, NYC.

**Nocturne: Music at the Marsh** (1999)

Marimba/Timpani and Alto Saxophone (7')

Premier: 8 December 1999, Brooklyn College

**Walt!** (Musical Settings of Walt Whitman poetry) (1997)

Tenor soloist with orchestra and rhythm section (28')

Selections from the cycle performed: 10 May 2000, Brooklyn College; 13 May 2001, "Musica

Brooklyniana," Brooklyn College; 15 November 2002, *International Electro-Acoustic Music Festival*, Brooklyn College

**Latin Jazz** (1996)

Suite for Latin Jazz Quintet (13')

**"Basso Profondo," "The Judge Goes To Sing Sing," "Breakfast Special"** (1994, Jeff Jerolamon commission)

Jazz Quintet

Premier: 24 October 1994, Madrid, Spain

Publisher: Second Floor Music

CD: *A Tribute to Basie*, Jeff Jerolamon

Subsequent performances: Frequent national and international performances and radio broadcasts