

CLARA HUNTER LATHAM

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EDUCATION

New York University

- Ph.D. candidate, ABD, Music
- MacCracken Fellow (in good standing)

August 2006 – Present

University of Washington

- May 2006
- Non-matriculated studies in Music

August 2005 –

Oberlin Conservatory

- 2004
- B.Mus., Composition
 - Elective studies in Film and Studio Art

August 2000 – May

DISSERTATION

"Affect, Intimacy, and Identification in Popular Musical Performance"

Advisor: Suzanne G. Cusick (Musicology, New York University)

Committee: Ann Pellegrini (Performance Studies and
Religious Studies, New York University)

Annie J. Randall (Musicology, Bucknell University)

PUBLICATIONS

'Exploitation or Emancipation? The Affect and Ethics of Noise', with Marie Thompson, in *Noise: Affect, Politics and Aesthetics*, edited by Paul Hegarty, Benjamin Halligan, Michael Goddard, accepted.

AWARDS AND HONORS

Finalist, 2010 MATA festival Commissionee
NYU Creative Collaborative Grant,
2007

Student Travel Grant, NYU Graduate School of Arts and Science,
2010

Henry M. MacCracken Fellowship, New York University (2006–2011) (Tuition and stipend)

Washington State Principal's Scholar, 2000

PRINCIPAL COMPOSITION TEACHERS

Elizabeth Hoffman, Louis Karchin, Lewis Nielson, Steven Takasugi, Chaya Czernowin, Randolph Coleman, Anna Rubin, Jeffrey Mumford

MASTERCLASSES

Helmut Lachenmann, Joan Tower, Chaya Czernowin, Cort Lippe, Andrew Mead, James Dillon,

CONFERENCE PRESENTATIONS

International Association for the Study of Popular Music (IASPM) Annual Meeting, Cincinnati, Ohio

Paper Presentation: "Popular Ballads and Rhetorics of National Sentimentality." March 12, 2011

American Musicological Society (AMS) Annual Meeting, Indianapolis, Indiana

Paper Presentation: " 'After the first words uttered in an intimate, endearing voice, I felt I had known her all my life.' a history of Freudian affect and its relation to musical experience."
November 7, 2010

'Bigger Than Words, Wider Than Pictures: Noise, Affect, Politics' University of Salford, UK

Paper Presentation: "Music beyond the pleasure principle: Thinking noise through Freudian affect."
July 2, 2010

TEACHING EXPERIENCE

Winter Session 2011

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

Fall 2010

New York University College of Arts and Science, Department of Music
The Art of Listening: Methodologies for Investigating Musical Affect

Summer 2010

New York University College of Arts and Science, Department of Music
Independent Study: Harmony and Counterpoint 1
Independent Study: Harmony and Counterpoint 2

Spring 2009

New York University College of Arts and Science, Department of Music
Teaching Assistant: Harmony and Counterpoint 4
Caroline Maloney, Adjunct Professor

Fall 2008

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

Spring 2008

New York University College of Arts and Science, Department of Music
Preceptor: Harmony and Counterpoint 2
Alexander Ness, Instructor

Fall 2007

New York University College of Arts and Science, Department of Music
Preceptor: Harmony and Counterpoint 1
Alexander Ness, Instructor

COMMISSIONS AND CURRENT PROJECTS

Forthcoming piece for the Talea ensemble, performance scheduled for May 2011

"Devil in Blue-Blue Sea" (2010) for Corey Dargel and the Argento Ensemble
World Premiere: New York University, New York, NY, May 10, 2010

"Empty Rooms" (2009) for voice, violin, viola, bassoon, commissioned by Till by Turning
World Premiere: The Stone, New York City, December 12, 2009

"Reasons" (2009) for violin, viola, bassoon, and singing pianist, commissioned by Till by Turning
World Premiere: Klangbad Festival 2009, Scheer, Germany, August 9, 2009

“Emoticon” (2009) for voice, bass clarinet, bassoon, trumpet, tuba, and contrabass

World Premiere: New York University, New York, NY, May 10, 2009

“Line as a thing Is” (2009) for violin and amplified piano

World Premiere: Either/Or, Chelsea Art Museum, New York, NY, April 7, 2009

“I am the beat that waits for you to see me” (2008) for amplified flute and percussion

World Premiere: Due East, Tenri Cultural Center, New York, NY, April 20, 2008

“Forget the Past” (2008) for mixed ensemble

World Premiere: ICE (International Contemporary Ensemble), Merkin Hall, April 28, 2008

“Radio Radio” (2007) for tuba and double bass

World Premiere: Kammerensemble Neue Musik Berlin (KNM), Goethe Institute, New York, NY, November 9, 2007

“Double Felix” (2007) for mixed ensemble

World Premiere: ICE (International Contemporary Ensemble) Merkin Hall, April 30, 2007

“In the Eye” (2007) for alto sax, electric guitar, piano, percussion, commissioned by the Glass Farm Ensemble

World Premiere: Glass Farm Ensemble, Tenri Cultural Institute, March 17, 2007

“Listen, Talking, and Regret” (2006) for flute, clarinet, viola, ‘cello

World Premiere: ICE (International Contemporary Ensemble) Tenri`Cultural Institute, February 25, 2007

“it lives to find the only emotion” (2006) for tape

World Premiere: New York University, December 7, 2006

“the Hovercraft” (2004) for piano, commissioned by Michael Gallope

World Premiere: Oberlin Conservatory of Music, March 14, 2004

“Sleeping Dogs Lie” (2003) for mixed ensemble

World Premiere: Oberlin Conservatory of Music, March 28, 2003
Selected for performance at the Midwest Composers Symposium 2003,
performed by the Oberlin Contemporary Music Ensemble, conducted by
Tim Weiss

“String Trio” (2002) commissioned by the Blythe Trio

World Premiere: Midwest Composer Symposium, Oberlin, OH,
February 14, 2003

INVITED LECTURES

Department of Music, New York University, New York, NY

Invited Lecture, “The Voice in Psychoanalytic Theory – a historical
perspective”, Undergraduate Seminar “The Art of Listening”
Jessica Schwartz, Instructor
February 22, 2011

Department of Music, New York University, New York, NY

Invited Lecture for Undergraduate Seminar “Music of New York”
Michael Birambaum Quintero, Instructor
June 12, 2009

Manhattan School of Music

Guest Presentation of Compositions, Composition Seminar
Reiko Fueting, Professor
November 14, 2008

Department of Music, New York University, New York, NY

Invited Class Lecture for Undergraduate Music Course “Expressive
Cultures: Sound”
Maureen Mahon, Professor
November 11, 2008

Department of Music, New York University, New York, NY

Invited Class Lecture for Undergraduate Music Course “Harmony and
Counterpoint 2”
Alexander Ness, Instructor
March 20, 2008

SELECTED PERFORMANCE EXPERIENCE

- 2011 – present Guitar and vocals with FRANKIE ROSE (European and US tours, Slumberland label artist, performances at Bowery Ballroom, Knitting Factory, press in Pitchfork, the Village Voice)
- 2008 – present Lead vocals and guitar in psychedelic rock band, Starring (two U.S. tours, performances at The Knitting Factory, Issue Project Room, Secret Project Robot Art Experiment, Paris London West–Nile, Bennington College, SUNY–Purchase, press in Village Voice, Chicago Reader, All Music Guide)
- 2006 – present Lead vocals and guitar in orchestral pop band The Fancy (U.S. tour, performances at The Knitting Factory, Cake Shop, Bruar Falls, Death By Audio, press in Village Voice, Chicago Reader, The Onion A.V. Club)
- 2010 Composer and Dancer in “Discrete Body Dilemma”, by MAYDANCE (Residency at the Chocolate Factory, April 22 – 30)
- 2001 – 2003 Vocals, synthesizer, and guitar in the experimental folk band The Gongs (U.S. tour with artists Momus, The Super Madrigal Brothers, Phiillip)

SELECTED DISCOGRAPHY

- 2010 Guitar and Vocals with Starring, on Wife of God (Death By Audio Records)
- 2010 Guitar and Vocals with The Fancy on The Fancy (Self Released)
- 2010 Guitar and Vocals with The Fancy on 8088 Record Collective Compilation IV (8088 Record Collective)
- 2008 Composer, I am the beat that waits for you to see me, for flute and drum set, on The Language Of (quiet design records)
- 2002 Vocals and Instruments with The Gongs on Rob Reich (American Patchwork)

PROFESSIONAL

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| 2007 – 2008 | President, NYU Composers' Consortium "First Performance" |
| 2007 – 2009 | Co-founder, NYU Graduate Student Group "of the refrain" |
| 2008 | Research Assistant to Professor Jairo Moreno |
| 2007 Camp | Music Director, Gate Hill Day |
| 2002 – 2004 | Manager, Oberlin Contemporary Music Ensemble |
| 2002 – 2004 | Ensemble Librarian, Oberlin Conservatory |

LANGUAGES

German (reading and translation), Spanish (spoken, reading and translation)

COMPUTER PROGRAMS

Digital Audio/Video

Logic, ProTools, C-Sound, Max 5, Final Cut Pro, Digital Performer, Garageband

Notation/Graphics Programs

Sibelius, Adobe Photoshop

Word Processing

Microsoft Office (Word, Excel, PowerPoint)

PROFESSIONAL AFFILIATIONS

American Musicological Society

American Composers Forum

Society for Music Theory

American Studies Association

International Association for the Study of Popular Music

