

## *Curriculum Vitae*

### **Anne Katherine Hege**

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#### **EDUCATION:**

- Ph.D. Music Composition, Princeton University, Princeton, NJ (expected summer 2012)  
Dissertation: *Spirit in the Flesh: Embodiment in Multimedia Composition* (working title)  
An exploration of physical engagement in multimedia composition.  
Composition: *Spirit in the Flesh* for trombone, voice and dancer. Concert length work composed for sound and movement through bodies, controllers and instruments.  
Barbara White, advisor;  
Composition studies: Paul Lansky, Dmitri Tymoczko, Dan Trueman and Steve Mackey.
- M.A. Music Composition, Princeton University, Princeton, NJ (2008)
- M.A. Music Composition, Mills College, Oakland, CA (2004)  
Written Master's Thesis: *Composers: The New Revolutionaries* Analysis of the influence of politics on the compositions of Luigi Nono, Pauline Oliveros and Meredith Monk.  
David Bernstein, advisor; Chris Brown and Maggi Payne, readers.  
Master's Thesis Concert: Composed, directed and produced *As Full as the Sea*, fifty-minute spatialized, original composition for five ensembles and a campfire. Advised by Fred Frith.
- B.A. Music, Wesleyan University, Middletown, Connecticut (1998)  
Senior Thesis: *Ensemble Expressions* Founded female vocal ensemble and worked through improvisation and exercises for one year to create an ensemble sound identity. Performed original composition titled, *The Wisdom of the Heart*. Neely Bruce and Melvin Strauss, advisors.

#### **ADDITIONAL TRAINING:**

- 2008 & 2010 Deep Listening Retreat with Pauline Oliveros, Cork, Ireland and CA  
2009 *Atelier in Multimedia Dialogue* with Laurie Anderson, Princeton, NJ  
2008 Meredith Monk Workshop, NYC  
2005 SuperCollider 3 Course, RADAR Festival, Mexico City  
2003 Choral Conducting, Holy Names College Summer Kodaly Program, Oakland, CA  
2002 Advanced Choral Conducting, UC Berkeley with Marika Kuzma, Berkeley, CA  
1995 Semester course in the Kodaly Method, Kodaly Institute, Kecskemet, Hungary

#### **AWARDS AND GRANTS:**

- 2007-2010 Naumburg Fellow, Princeton University  
2006-2007 The Mark Nelson Fellowship, Princeton University

- 2003 The Elizabeth Mills Crothers Prize, Mills College  
2003 Grant from the Mayflower Choral Society for further study in choral conducting, CA  
2003 Graduate Research Mini Grant, Mills College  
2002-2003 Private Vocal Study Scholarship, Mills College  
2001-2002 Graduate Assistantship, Mills College  
1998 Departmental Honors, Wesleyan University  
1998 The Gwen Livingston Pekora Prize in Music Composition, Wesleyan University

## TEACHING:

- 2010-present Ear Training Instructor (Prof. Dmitri Tymoczko, Princeton University)  
2009-2010 Assistant Instructor, *Species Counterpoint and Tonal Syntax* (Prof. Dan Trueman, Princeton University)  
2008-2009 Assistant Instructor, *Music Theory through Performance and Composition* (Prof. Dmitri Tymoczko, fall, Prof. Barbara White, spring, Princeton University)  
2007 Assistant Instructor, *When Music is Made* (Prof. Paul Lansky, Princeton University)  
2005-2006 Voice and Theory Teacher, Escuela Nacional de Musica de la Universidad Nacional Autonoma de Mexico, Mexico City, Mexico  
2003-2004 Choral Music Instructor at Stanley Middle School, Lafayette CA  
2001-2003 Assistant Instructor *Chromatic Harmony and Musicianship IV* (Prof. Michelle Fillion, Mills College)

## COMPOSITION:

### COMMISSIONS:

- 2011 *Borrowed Prey*, commissioned by choreographer Carrie Ahern, New York, NY  
2010 *Disparate Bodies*, commissioned by choreographer Elena Demyanenko, New York, NY  
2010 *Middle Passage* for Princeton Laptop Orchestra (PLOrk), Taplin Auditorium, Princeton University, NJ  
2009 *SenSate*, commissioned by choreographer Carrie Ahern, New York, NY  
2006 *Shank*, commissioned by film director Jenessa Joffe, Los Angeles, CA  
2005 *La Virgen Como Gitana*, mixed chorus and soloists commissioned by Voce e Tempore, Mexico City, Mexico  
2005 *The Emotions*, electro-acoustic soundtrack commissioned by artist Joell Jones, Oakland, CA  
2004 *Luljala* for treble voices and tape, commissioned by the Piedmont East Bay Children's Choir, Piedmont, CA  
2002 *The Big City*, electro-acoustic soundtrack commissioned by artist Joell Jones, Oakland, CA  
1998 *The Mountain Room*, electro-acoustic soundtrack commissioned by Joell Jones, Oakland, CA

### SELECTED PERFORMANCES:

- 2011 *SenSate* (revision) for voice and tape, two week run at the Baltimore Theater Project, MD  
*Disparate Bodies* for voice, tape and tether controller. The Association of Performing Arts Presenters (APAP) 2011 Showcases, NYC

- 2010 *The Things That Keep Us Human* for full orchestra, New Jersey Symphony Orchestra reading, Princeton University, NJ  
*SenSate* (revision) for voice and tape, three week run at 14 Wall Street, NYC  
*Everlastingly Loose and Responsive* for singing cellist, Taplin Auditorium, Princeton University, NJ  
*Etudes for Tape Machine*, various live performances including the Lower Manhattan Cultural Council Benefit Dinner, Pier Sixty, NYC
- 2009 *SenSate*, two-hour score for dance installation for live voice and tape, Brooklyn Lyceum, NYC  
*Mending* for vocal trio, Taplin Auditorium, Princeton University, NJ  
*Make Me Perfect* for electronics, voice and video in collaboration with Harrison Owen (video) mentored by Laurie Anderson, presented at various venues, NJ and NY  
*13 Ways of Seeing a Blackbird* for chorus, Richardson Auditorium (Princeton Chamber Choir) and Taplin Auditorium (NY Virtuoso Singers), Princeton, NJ  
*I See Spirits* for tape machine, Whitman Theater, Princeton University, NJ
- 2008 *Vocal Fantasy* for female vocal trio, tape, mirrors and lighting, Taplin Auditorium, Princeton, NJ  
*The Silken Tent* for the NOW Ensemble, Taplin Auditorium, Princeton, NJ  
*Winged Fragments: A Dream of Six Swans* for mixed chamber ensemble, conductor/dancer and four-channel tape track. Performed by Ensemble Klang, Taplin Auditorium, Princeton, NJ  
*Anne and Dominique's Radio Show* in collaboration with Dominique Leone for mixed chamber ensemble, vocal trio and sound samples. Oakopolis Gallery, Oakland, CA  
*Piano Trio #1*, Taplin Auditorium, Princeton, NJ  
*Incantation for the King of Soul* for Newspeak, Taplin Auditorium, Princeton, NJ
- 2007 *String Quartet #1* (revised) performed by the Flux Quartet, Taplin Auditorium, Princeton, NJ  
*Grey and Spectral*, for PLOrk and SATB soloists. Taplin Auditorium, Princeton University, NJ  
*Maybe the Monolith will just calm down* for four-channel tape, soprano and live vocal processing. Taplin Auditorium, Princeton, NJ and Chapel of the Chimes, Oakland, CA
- 2006 *Shadow and Silver* by Sidecar Syndicate, cabaret/art song program made seamless with original electronic interludes, various performances in CA and Mexico.
- 2004 *Timepiece* by Sidecar Syndicate (Anne Hege and Heather Heise) Marsh Theater, San Francisco, CA
- 2003 *Close*, collaboration with Mimi Hamman using Internet I-2 technology facilitated by Pauline Oliveros, Hayward State, CA  
*Mouth Masks*, live vocal processing for vocalist with amplified mouth retainers, Mills College, CA
- 2002 *Sea Journey*, duet for spoken and sung voice, Signal Flow Music Festival, Mills College, CA
- 2001 *Furusato: a home destroyed* for the Contemporary Performance Ensemble, Mills College, CA  
*Mythologies*, for female vocal quartet, bass and tape, Oakland, CA

2000 *Folk 3000*, for female vocal quartet, electric bass and tape, Albany, CA

### PAPERS AND PRESENTATIONS:

- 2010 *Reclaiming What is Lost* Workshop presented at the Oakopolis Gallery, CA
- 2010 "When the Spoken Word Sings: Kenneth Gaburo's *Maledetto*" excerpt published for *Theoretical: The Music and Theory of Kenneth Gaburo with Chris Mann, David Dunn, Larry Polansky and Nate Wooley*, Issue Project Room, NYC
- 2010 "Sympathetic Vibrations: Connecting With the Audience Through Images of the Body" revision, presented at the (Re)making (Re)presentation Conference at CUNY, NYC
- 2009 "Sympathetic Vibrations: Connecting With the Audience Through Images of the Body" presented at the Music and the Moving Image Conference at NYU, NYC
- 2009 "Composing an Instrument, Building a Performer: The works of Diamanda Galás" presented at the Eighth Annual New Music Festival at Cal State Fullerton, CA
- 2007 "Where Music and Politics Converge: Luigi Nono's *Il Canto Sospeso*" presented at the Princeton University Italian Studies Symposium, NJ

### CONDUCTING:

- 2008-2011 Chancel Choir Director at the Pennington United Methodist Church, Pennington, NJ
- 2000-2004 Founder and Director of the Albany Community Chorus, Albany, CA
- 2002-2004 Director for the Piedmont East Bay Children's Choir training department, Oakland, CA
- 1999-2002 Music and Choir Director at the Albany United Methodist Church, Albany, CA

### PERFORMANCE ENSEMBLES:

- 2009-present Sideband, composer and member, touring laptop ensemble, NJ
- 2007-present Celestial Mechanics, vocal trio, co-founder and vocalist, NJ
- 2006-present New Prosthetics, multimedia performance duo, vocalist and composer, NY
- 2004-2006 The Four Winds Vocal Ensemble, vocalist and director, Mexico City, Mexico
- 2003-present Sidecar Syndicate, art song performance duo, vocalist and composer, CA and NJ

### ARTS MANAGEMENT:

- 2009 Curator of the *Sounding Art* exhibit at the Oakopolis Gallery, Oakland, CA
- 2007 Co-presenter *Sounded Text: a symposium on music, performance, and new media*, Princeton University, NJ
- 2000-2004 Program Coordinator of the Albany Community Chorus, Albany, CA
- 1998-1999 Board member of the Austin ProChorus, Austin, TX
- 1997 Intern at the Smithsonian Institute, Festival of American Folklife, Washington, D.C

**INTERESTS:**

- 1988-present Private voice lessons with teachers including Cheryl Keller, Timothy Michaels, and Kristin Norderval
- 2009 Hiked the John Muir Trail through the Sierra Nevada Mountains (210 miles)
- 2004-2005 Intensive Spanish language study at the Centro de Enseñanza Para Extranjeros, Mexico City, Mexico
- 2003, 2008 Adult piano studies, continuation of eight years of childhood piano instruction
- 1998 Participated in the Aids Ride 5 from San Francisco to LA
- 1994-1995 Adult flute studies continuation of seven years of early instruction.

**REFERENCES**

**Paul Lansky**

William Shubael Conant Professor of Music  
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**Barbara White**

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