

Curriculum Vitae

Dr. Adam N. Greene

3633 Indiana Street, Apt. 22; San Diego, CA 92103

Phone: (619) 688-9391

e-mail: ag@adamgreene.net • web: www.adamgreene.net

SPECIALTY

Composition, Contemporary Music, Music Theory and Perception

EDUCATION

UNIVERSITY OF CALIFORNIA, SAN DIEGO, La Jolla, CA

Ph.D. in Music, 2003

- Composition with Roger Reynolds and Brian Ferneyhough
- Cognitive Psychology and Linguistics with Gerald Balzano
- Dissertation: "A Breath Between: A Double Concerto for Flute and Violin with Small Ensemble"

CIVICA SCUOLA DI MUSICA, Milan, Italy (1994-1995)

- Studies in Composition and with Franco Donatoni

NEW ENGLAND CONSERVATORY OF MUSIC, Boston, MA

M.M. in Composition with Academic Honors, 1994

- Studies in Composition with Arthur Berger
- Analysis with Robert Cogan
- Electronic music with Robert Ceely

CONNECTICUT COLLEGE, New London, CT

B.A. in Cultural Anthropology and Musical Composition, 1992

- Composition with Noel Zahler
- Schenkerian analysis with Timothy Jackson
- Distinction in Music

MASTERCLASSES, 1992-2003

- Robert Ashley, Milton Babbitt, Mario Davidovsky, John Harbison, Andrew Imbrie, Donald Martino, James Tenney

TEACHING APPOINTMENTS

CALIFORNIA INSTITUTE OF MUSIC (La Jolla, CA)

Coordinator, Music Theory Program, 2006-

UNIVERSITY OF MINNESOTA SCHOOL OF MUSIC, TWIN CITIES

Lecturer, Music Theory and Composition, 2005-2006

- Sabbatical replacement position

UNIVERSITY OF CALIFORNIA, SAN DIEGO (La Jolla, CA)

Associate in Music, 2000-2001

Teaching Assistant, 1996-2000

NEW ENGLAND CONSERVATORY, Boston, MA

Department Assistant, Graduate and Undergraduate Theory, 1993-1994

COURSES TAUGHT AT UNIVERSITY OF MINNESOTA

Composition Studio, 2005-2006

- Private lessons to five graduate students and two undergraduate students.

Orchestration Seminar I and II, 2005-2006

- Advanced topics in instrumentation and orchestration for graduate students. Literature-based and project-oriented, culminating in readings of student work by the School of Music Symphony Orchestra.

Theory II, Spring 2006

- Core tonal harmony curriculum focused on chordal analysis, part writing and ear training; species counterpoint was introduced in regards to voice leading topics. Supervision of three Teaching Assistants. Texts: *Harmony in Context* by Miguel Roig-Francolí; *Listen and Sing* by David Damschroder.

Review of Tonal Theory, Fall 2005

- Accelerated, writing-intensive remedial program covering diatonic harmony for incoming graduate students.

COURSES TAUGHT AT UCSD

Seminar in Composition, 2000-2001

- Three Quarters-long, project oriented course where individual projects are formulated and reviewed. Significant introduction to principles and techniques of 20th Century Music. Final projects performed for a jury of faculty composers.

Composition Studio, Fall 2000

- Private lessons to student composers in the Honors program.

COURSES ASSISTED AT UCSD (Listed by area)

Music Theory

Analysis of 20th Century Music, Basic Musicianship

Music History

Chamber Music, Symphony, Contemporary Music, Opera, Electronic and Computer Music

Popular Music

Music for Film, The Beatles, Rock Guitar Music

PROSPECTIVE COURSE OFFERINGS (*=qualifying exam topic)

Composition (all levels)

Instrumentation and Orchestration

Contemporary techniques of instrumental composition

Contemporary music: analysis and literature

Core tonal theory, analysis, and ear training

Form and Drama

Metaphor and Music

The Music of Elliott Carter*

A Cognitive Approach to Language and Music*

Music in Film

Introduction to World Music

INVITED LECTURES AND CONFERENCE PARTICIPATION

"Autocritical Composition: An Emerging Method," *Composer au XXI^e siècle: processus et philosophies*; Colloque de l'Observatoire international de la création musicale (OICM), University of Montreal, Canada, March 2007.

Masterclass, Graduate composers at University of Iowa School of Music, April 2006

"Composer-Performer Collaboration: A Case Study," Presentation at the Center for New Music, University of Iowa School of Music, April 2006.

"(Re)Learning Instrumentation at the Graduate Level: A Case Study," College Music Society Pacific Southern Regional Conference, California State University, Los Angeles, March 2006.

"Critical Labyrinths: Musing on Method and Meaning in My Recent Music," Presentation for Composition Seminar, University of Minnesota School of Music, Minneapolis, MN, October 2005

"Text, Drama, and Form in *A Breath Between*," Presentation during 'Master Classes for Young Composers' at Darmstadt Summer Courses, Darmstadt, Germany, August 2004.

"Maturity for the Modern Composer: Some Thoughts on Dimensionality in Music in the New Millennium," Lecture given at Connecticut College, New London, CT, May 2003.

"The Music of Edgard Varèse," Two 2-hour-long lectures presented as part of a series on American Experimentalists, Graduate "Focus" on Composition, UCSD Department of Music, La Jolla, CA, May 2000.

"Text-Music Mappings: Investigating the Dimensions of Expressive Indications," Society for Music Perception and Cognition Annual Conference, Evanston, IL, August 1999.

SELECTED COMMISSIONS, BROADCASTS, RECORDINGS (* = in progress)

**String Quartet*, Commissioned for the Daedalus Quartet (New York, NY) by the Fromm Music Foundation at Harvard University.

**new work*, for piano and percussion. Commissioned by Zeitgeist (St. Paul, MN).

Shoji, for violin solo. Commissioned by Urara Mogi (New York, NY).

for nothing, for piano solo. Commissioned by Shannon Wettstein (Minneapolis, MN).

Television broadcast of *A Breath Between: a double concerto for flute and violin with small ensemble*, 6 June 2003. UCSD Television, La Jolla, CA.

Television broadcast of *Theatrical Piece: Scène II: Pas de deux à travers le jardin de sculpture* for two violins with resonant sculptures by Stacie Birky Greene, 1 June 2001. UCSD Television, La Jolla, CA.

COMMISSIONS, BROADCASTS, RECORDINGS (CONTINUED)

Scène II: Pas de deux à travers le jardin de sculpture for János Négyesy and Päivikki Nykter, two violins, and resonant sculptures by Stacie Birky Greene. Commissioned by János Négyesy (San Diego, CA).

To Look Within... featured on *Dedications to János Négyesy and Päivikki Nykter: Works for Two Violins*. Aucourant Records, Roswell, GA, 2000. (AUREC 0010-1)

To Look Within... for two violins. Commissioned by János Négyesy (San Diego, CA).

Emerging Landscapes, for percussion solo. Commissioned by Terry Longshore (Ashland, OR).

COMPOSITIONAL ACTIVITY WITH PERFORMANCES

In Winter, for orchestra, 2006 (9 minutes)

Shoji, for violin solo, 2006 (8 minutes)

Tokyo, Japan, 23 March 2008.
Urara Mogi, violin.

for nothing, for piano solo, 2005 (10 minutes)

SICPP: Jordan Hall, New England Conservatory of Music, 23 June 2006.

The Center for New Music at the University of Iowa School of Music, 10 April 2006.

School of Music, University of Minnesota, 28 February 2006.
Shannon Wettstein, piano.

a breath between, a double concerto for flute and violin with small ensemble, 2003 (23 minutes)

Dirigentenforum: St. Ansgar Kirche (Kleiner Michel) Gemeindesaal, Hamburg, Germany, 27 February 2005. Ensemble Resonanz.

Mandeville Auditorium, University of California, San Diego, 23 April 2003. SONOR, with John Fonville and János Négyesy, soloists, Donald Palma, conductor.

Scène II: Pas de deux à travers le jardin de sculpture, for two violins, 2001 (10 minutes) [exists in two versions, one with resonant sculptures and staging]

ACA Festival of New Music: Flea Theater, New York, NY, 19 June 2004.
Ana Milosavljevic and Urara Mogi, violins [concert version].

Mandeville Center, University of California, San Diego, 19 April 2004.
János Négyesy and Päivikki Nykter, violins (revised sculptures by Stacie Birky Greene)

Scène II: Pas de deux à travers le jardin de sculpture (cont.)

Mandeville Center, University of California, San Diego, 10 April 2001. János Négyesy and Päivikki Nykter, violins (sculptures by Stacie Birky Greene; lighting design by Alan Johnson)

To Look Within, for violin duo, 1998 (14 minutes)

Mandeville Center, University of California, San Diego, 26 February 2000. János Négyesy and Päivikki Nykter, violins.

Mandeville Center, University of California, San Diego, 25 February 1998. János Négyesy and Päivikki Nykter, violins.

Emerging Landscapes, for percussion solo, 1997 (12 minutes)

Mandeville Center, University of California, San Diego, 8 November 1997. Terry Longshore, percussion.

Warren Studios, University of California, San Diego, 29 May 1997. Terry Longshore, percussion.

Emblems, for 14 instruments, 1997 (15 minutes)

Mandeville Center, University of California, San Diego, 1 May 2001. Members of SONOR, featuring Steven Schick and Bertram Turetzky; Colin McAllister, conductor.

Non Plus Ultra, for piano duo, 1996 (10 minutes)

Composers Conference: Jewett Fine Arts Center Auditorium, Wellesley College, 5 August 2000. Aleck Karis and Christopher Oldfather, pianists.

Warren Studios, University of California, San Diego, 21 January 1996. Scott Walton and Sandra Brown, pianists.

Omphalos, for violin solo, 1995 (3 minutes)

Mandeville Center, University of California, San Diego, 24 February 1996. David Ryther, violin.

Jabberwocky, for sop, ob, bn, vla, cb, hpsd, 1994 (10 minutes)

Requiem for Richard's Knee, for clarinet solo, 1993 (5 minutes)

Williams Hall, New England Conservatory, 1 March 1994. Chip Phillips, clarinet

Quattro Esercisi Soli, for ob, bn, vla, cb, 1993 (5 minutes)

COMPOSITIONAL ACTIVITY WITH PERFORMANCES (CONTINUED)

Ombre, for chamber orchestra, 1993 (3 minutes)

Brown Hall, New England Conservatory, 11 May 1993. NEC Philharmonic, Richard Hoenich, conductor.

Five Phases of the Naiad's Lament, for violin and celesta, 1993 (7 minutes)

University Theater, California State University, Dominguez Hills, 11 November 1995. Maria Newman, violin.

Jordan Hall, New England Conservatory, 27 April 1994. Hector Scott, violin, Paul Swenson, celesta.

Williams Hall, New England Conservatory, 2 March 1993. Hector Scott, violin, Paul Swenson, celesta.

Palindrome, for fl, cl, perc, pf, vln, vc, 1992 (13 minutes)

California State University, Long Beach, July 1996. Speculum Musicae, Brad Lubman, conductor.

Dana Hall, Connecticut College, 9 May 1992. Tom Labadorf, conductor.

PAPERS AND PUBLICATIONS

"Autocritical Composition: An Emerging Method" *Colloque de l'Observatoire international de la création musicale (OICM)*. Web publication in summer 2007 (possible print version to follow).

- Description and demonstration of editorial procedures that have the capacity to reshape one's compositional work even in its final stage. Broader implications are suggested for the place of formalized, principled approaches to musical composition.

"Text-Music Mappings: Investigating the Dimensions of Expressive Indications" (in progress)

- Two ambiguous melodies were composed and presented to several performers, each of whom had a list of atypical expressive indications that would influence their performance. Later, recordings of these performances were played to listening subjects who attempted to determine which expressive indications were being played.

"Elliott Carter's 'Night Fantasies': Categories of Musical Thought" (in progress)

- A new perspective toward the music of Elliott Carter that borrows from the fields of Experimental Psychology and Cognitive Linguistics. A mapping of material types in the music has important formal ramifications on the local and global levels.

AWARDS, PRIZES, FELLOWSHIPS

- Honorable Mention, Minnesota Orchestra Composer Institute, 2007.
- Artist's residency, Atlantic Center for the Arts, 2007.
- ASCAPPLUS Award, 2006, 2007
- Commission, Fromm Music Foundation at Harvard University, 2005.
- Fellowship to International Summer Courses, Darmstadt, 2004.
- Graduate Fellowship, 1996-2001
- UCSD Dept. of Music / Office of Graduate Studies and Research.
- Fellowship to Wellesley Composers Conference, 2000.
- Grant to address Society for Music Perception and Cognition Conference
- UCSD Office of Graduate Studies and Research, 1999.
- Finalist, Ladislav Kubik International Prize, 1999.
- Fellowship to CSU-Long Beach Summer Arts Program, 1996
- Winner, NACUSA Young Composers Competition, 1994.
- *Five Phases of the Naiad's Lament*
- Clissold Prize for Excellence in Music, 1992.
- Connecticut College

PROFESSIONAL AFFILIATIONS

ASCAP

American Music Center

College Music Society

Society of Composers, Inc.

American Composers Forum