

CURRICULUM VITAE

ADAM GREENE
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SPECIALTY

Composition, Contemporary Music, Music Theory and Perception

EDUCATION

Ph.D. in Music, University of California, San Diego, 2003
Composition with Roger Reynolds, Brian Ferneyhough, and Chinary Ung
Studies in Cognitive Psychology and Linguistics with Gerald Balzano.

Dissertation: "A Breath Between: A Double Concerto for Flute and Violin with Small Ensemble"

Dissertation Advisor: Roger Reynolds

M.M. in Music Composition with Academic Honors,
New England Conservatory of Music, Boston, MA, 1994
Composition studies with Arthur Berger and Alan Fletcher
Theory and Analysis with Robert Cogan, Pozzi Escot, and John Heiss
Orchestration with Lee Hyla
Electronic Music with Robert Ceely

B.A. in Music Composition and Cultural Anthropology (Double Major),
with Distinction in Music, Connecticut College, New London, CT, 1992
Composition with Noel Zahler
Schenkerian Analysis with Timothy Jackson

Internationale Ferienkurse für Neue Musik Darmstadt, 2004
Master Classes with Brian Ferneyhough and Chaya Czernowin

Wellesley Composers Conference, 2001
Master Classes with Mario Davidovsky, Eric Moe, Louis Karchin

Summer Arts Program, CSU Long Beach, 1996
Master Classes with Mario Davidovsky, Andrew Imbrie, and Richard Festinger

Contemporary Music Courses, Civica Scuola di Musica, Milan, Italy, 1994-1995
Studies in Composition and Analysis with Franco Donatoni, Luis de Pablo, Emmanuel Nunes and Alessandro Melchiorre

Master classes with Robert Ashley, Milton Babbitt, John Harbison, Donald Martino, James Tenney.

TEACHING

Coordinator, Music Theory Program, California Institute of Music, 2006-07

Courses in Musicianship (harmony, voice-leading, ear-training); One level for High School students, another for Grade School students.

Lecturer (Full Time), Music Theory and Composition, University of Minnesota School of Music, Twin Cities, 2005-6

Composition Studio:

Private lessons to five graduate students and two undergraduates

Orchestration Seminar I and II:

Topics in Instrumentation (I) and Orchestration (II), for graduate students. Literature-based and project oriented, culminating in readings of student works by the School of Music Symphony Orchestra.

Theory II:

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:

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

Associate in Music (Lecturer), Undergraduate Composition, University of California, San Diego, 2000-2001

Seminar in Composition:

Three Quarters-long, project oriented course where projects were formulated and reviewed. Introduction to significant literature 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.

Teaching Assistant, UCSD, 1996-2000

Courses in Music Theory and History, Music Appreciation, and Popular Music

Department Assistant, Departments of Undergraduate and Graduate Theory, New England Conservatory, 1993-1994

Grading and tutoring: Undergraduate Harmony, Graduate Remedial Theory

PROSPECTIVE COURSE OFFERINGS

Composition (all levels); Instrumentation and Orchestration; Contemporary techniques of instrumental composition; Time and Rhythm; Core tonal theory, analysis and ear training; Contemporary music: analysis and literature; Notation; Film Music; Metaphor and Music; Form and Drama; The Music of Elliott Carter

INVITED LECTURES AND CONFERENCE PARTICIPATION

"The Trouble with the Orchestra is...," Masterclass/presentation of the orchestral work *In Winter*, Music 229 (Graduate Orchestration) UCSD, Prof. Chinary Ung, May 2015.

Masterclass, Undergraduate composers at UCSD, students of Prof. Katharina Rosenberger, January 2014.

"Still Life After Death: Transcendent Spiritualism in the Music of Chinary Ung" (revised paper), Symposium on Chinary Ung at 70, UCSD, November 2013.

"Singing Inside Aura: A New Work for Singing Violist and Orchestra," Joint presentation with Chinary and Susan Ung at Boston Conservatory, February 2013.

"Still Life After Death: Transcendent Spiritualism in the Music of Chinary Ung," Symposium of Contemporary Music, Illinois Wesleyan University, September 2012.

"A Portrait of Composer Chinary Ung," Cambodia Studies Conference, Northern Illinois University, September 2012.

Masterclass, Undergraduate composers at UCSD, October 2008.

"Autocritical Composition: An Emerging Method," *Composer au XXIe siècle: processus et philosophies*; 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.

"Composer-Performer Collaboration: A Case Study," Presentation at the University of Minnesota School of Music, February 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.

PUBLICATIONS

"Festschrift for Roger Reynolds," Eds. Adam Greene, Paul Hembree, Jon Forshee, *The Open Space Magazine*, Ed. Benjamin Boretz, edition forthcoming (Fall 2015)

Ung, Chinary with Adam Greene. "A Journey from Inner Voices to Outer Voices" in *The Power of Ideas, Volume III: The University of Louisville Grawemeyer Awards*. Ed. Allen E. Dittmer: Butler Books, 2015 (forthcoming).

Ung, Chinary with Adam Greene. "Singing Inside Aura" in *Music of the Spirit: Investigations into Asian-Pacific Musical Identity within the Western Art-Music Tradition*. Eds. Michael Atherton and Bruce Crossman NSW: Australian Music Center, 2008. 33-42.

Greene, Adam. "Autocritical Composition: An Emerging Method" *Composer au XXIe Siècle: Processus et Philosophies*. Ed. Stéphane Altier. Colloque de l'Observatoire International de la Création Musical (Actes Électroniques), Université de Montréal, Dec. 2007.

Liner Notes for *You Must Walk Dreaming*, DVD release of late works by Luigi Nono by János Négysesy and Päivikki Nykter, Omega Editions, 2013.

Liner Notes for Boston Modern Orchestra Project recording of Chinary Ung's orchestral music (2015)

Liner Notes for three CD releases on Bridge Records featuring the music of Chinary Ung (2008, 2009, 2011)

Program Notes for Chinary Ung, published in scores (C.F. Peters, NY) and concert booklets: "Rain of Tears" (2006), "Spiral IX: Maha Sathukar" (2007), "Spiral X: In Memoriam" (2007), "Spiral XI: Mother and Child" (2011), "Cinnabar Heart" (2009).

AWARDS, PRIZES, FELLOWSHIPS

ASCAPLUS Award, 2006-2010, 2012-14

EarShot Orchestral Reading Program, American Composers Orchestra, 2012

Copy Assistance Program Award, American Music Center, 2011

"Investing in Artists" grant from the Center for Cultural Innovation, 2009

Artist's residency, UCROSS Foundation, Wyoming, 2009

"Subito" Grant, American Composers Forum, 2008

Honorable Mention, Minnesota Orchestra Composers Institute, 2007

Artist's residency, Atlantic Center for the Arts, 2007

Commission, Fromm Music Foundation at Harvard University, 2005

Fellowship to International Summer Music Courses, Darmstadt, 2004

Graduate Fellowship, UCSD Department of Music and Office of Graduate Studies and Research, 1996-2001

Fellowship to Wellesley Composers Conference, 2000.

Grant to address Society for Music Perception and Cognition Conference, UCSD Office of Graduate Studies and Research, 1999

Fellowship to CSU-Long Beach Summer Arts Program, 1996

Winner, NACUSA Young Composers Competition, 1994

Clissold Prize for Excellence in Music, Connecticut College, 1992

COMPOSITIONS (published by Senza Misura Music Publishing)

Shroud, for solo piano and chamber orchestra, in progress
Commissioned by Shannon Wettstein

Sibyl, for solo viola, 2015 (5 ½ minutes)
Commissioned by Michael Hall

Flame, for prepared guitar, bass flute, and violoncello, 2013 (9 minutes)
Commissioned by Colin McAllister for NOISE

Absence, for solo guitar, 2012 (10 minutes)
Commissioned by Pablo Gómez Cano

Ripples, for alto flute, 2011 (4 minutes)
Commissioned by Reiko Manabe

Recorded by Reiko Manabe for the hibari project, a program to aid survivors of the earthquake and tsunami in Northeastern Japan.

Accord, for percussion and piano, 2011 (14 minutes)
Commissioned by Patti Cudd and Shannon Wettstein

String Quartet ("Threnody"), 2009 (19 minutes)
Commissioned by the Fromm Music Foundation for the Daedalus Quartet

In Winter, for orchestra, 2007 (9 minutes)

Shoji, for violin solo, 2006 (8 minutes)
Commissioned by Urara Mogi

for nothing, for piano solo, 2005 / revised 2014 (11 minutes)
Commissioned by Shannon Wettstein

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

Scène II: Pas de deux à travers le jardin de sculpture, for two violins, 2001 (10 minutes)
[exists in two versions, one is a theatrical work featuring sculptures and staging]
Commissioned by János Négyesy and Päivikki Nykter

To Look Within, for violin duo, 1998 (14 minutes)
Commissioned by János Négyesy and Päivikki Nykter

Emerging Landscapes, for percussion solo, 1997 (12 minutes)
Commissioned by Terry Longshore

Emblems, for 14 instruments, 1997 (15 minutes)

Omphalos, for solo violin, 1996 (3 minutes)

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

Jabberwocky, for soprano, oboe, bassoon, viola, contrabass, harpsichord, 1994 (10 minutes)
Commissioned by Melanie Mitrano

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

Quattro Esercisi Soli, for oboe, bassoon, viola, and contrabass, 1993 (5 minutes)

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

Palindrome, for flute, clarinet, percussion, piano, violin, violoncello, 1992 (13 minutes)

Initiation, for piano solo, 1991 (7 minutes)

PERFORMANCES

June 17, 2015: *Sibyl*, Michael Hall, viola
White Recital Hall UMKC, Kansas City, Missouri

March 25, 2015: *Ripples*, Lisa Cella, alto flute
Visual Music
Albin O. Kuhn Library Gallery, Baltimore, Maryland

February 17, 2015: *Ripples*, Lisa Cella, alto flute
Towson University Center for the Arts, Towson, Maryland

February 1, 2015: *Ripples*, Lisa Cella, alto flute
St. Thomas Anglican Church, St. Catharines, Canada

January 30, 2015: *Ripples*, Lisa Cella, alto flute
von Kuster Hall, Western University, Ontario, Canada

April 19, 2014: *Absence*, Pablo Gómez, guitar
Conrad Prebys Concert Hall, La Jolla, California

January 11, 2014: *Flame*, NOISE: Colin McAllister, Lisa Cella, Franklin Cox
SoundON Festival of Modern Music
Athenaeum, La Jolla, California

November 18, 2013: *Ripples*, Lisa Cella, alto flute
Georgia Perimeter College

November 16, 2013: *Ripples*, Lisa Cella, alto flute
The Goat Farm Arts Center, Atlanta, Georgia

November 13, 2013: *Ripples*, Lisa Cella, alto flute
Founders Hall, University of San Diego, San Diego, California

October 4, 2013: *Ripples*, Lisa Cella, alto flute
Peck School of the Arts, University of Milwaukee, Milwaukee, Wisconsin

July 2, 2013: *Ripples*, Lisa Cella, alto flute
Soundscapes Festival, Maccagno, Italy

June 14, 2013: *Ripples*, Lisa Cella, alto flute
SoundON Flute Project, Athenaeum, La Jolla, California

April 20, 2012: *In Winter*, San Diego Symphony Orchestra, James Feddeck, conductor
EarShot New Music Readings, Copley Symphony Hall, San Diego, California

March 3-5, 2011
Accord, Patti Cudd, percussion, and Shannon Wettstein, piano
Zeitgeist Presents *Unveiled*, Studio Z, St. Paul, Minnesota

January 20, 2011
Accord, Patti Cudd, percussion, and Shannon Wettstein, piano
Sonic Diasporas Festival, Conrad Prebys Concert Hall, La Jolla, California

December 11, 2010: *String Quartet ("Threnody")*, Formalist Quartet
Villa Aurora, Pacific Palisades, California

June 23, 2006: *for nothing*, Shannon Wettstein, piano
Summer Institute for Contemporary Performance Practice (SICPP)
Jordan Hall, Boston, Massachusetts

April 10, 2006: *for nothing*, Shannon Wettstein, piano
Center for New Music at the University of Iowa, Iowa City

February 28, 2006: *for nothing*, Shannon Wettstein, piano
University of Minnesota School of Music, Minneapolis, Minnesota

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

June 19, 2004: *Pas de deux à travers le jardin de sculpture*
Ana Milosavljevic and Urara Mogi, violins
ACA Festival of Modern Music, Flea Theater, New York, NY

April 19, 2004: *Scène II: Pas de deux à travers le jardin de sculpture*
János Négyesy and Päivikki Nykter, violins
Mandeville Center, University of California, San Diego, La Jolla, California

April 23, 2003: *a breath between* (double concerto for flute, violin, and small ensemble)
SONOR, featuring John Fonville, flute, János Négyesy, violin, Donald Palma, conductor
Mandeville Auditorium, University of California, San Diego, La Jolla, California

May 1, 2001: *Emblems*, SONOR, Colin McAllister, conductor
Mandeville Center, University of California, San Diego, La Jolla, California

April 10, 2001: *Scène II: Pas de deux à travers le jardin de sculpture*
János Négyesy and Päivikki Nykter, violins
Sculptures by Stacie Birky Greene, Lighting Design by Alan Johnson
Mandeville Center, University of California, San Diego, La Jolla, California

August 5, 2000: *Non Plus Ultra*, Aleck Karis and Christopher Oldfather, pianos
Jewett Fine Arts Center, Wellesley, Massachusetts

February 26, 2000: *To Look Within...* János Négyesy and Päivikki Nykter, violins
Mandeville Center, University of California, San Diego, La Jolla, California

February 25, 1998: *To Look Within...* János Négyesy and Päivikki Nykter, violins
Mandeville Center, University of California, San Diego, La Jolla, California

November 8, 1997: *Emerging Landscapes*, Terry Longshore, percussion
Mandeville Center, University of California, San Diego

May 29, 1997: *Emerging Landscapes*, Terry Longshore, percussion
Warren Studios, University of California, San Diego

July 1996: *Palindrome*, Speculum Musicae, Brad Lubman, conductor
California State University, Long Beach, Long Beach, CA

February 24, 1996: *Omphalos*, David Ryther, violin
Mandeville Center, University of California, San Diego, La Jolla, CA

January 21, 1996: *Non Plus Ultra*, Sandra Brown and Scott Walton, pianos.
Warren Studios, University of California, San Diego

November 11, 1995: *Five Phases of the Naiad's Lament*, Maria Newman, violin.
University Theater, California State University, Dominguez Hills, Carson, CA

May 11, 1994: *Initiation*, Maria Letona, piano
Williams Hall, New England Conservatory, Boston, MA

April 27, 1994: *Five Phases of the Naiad's Lament*
Hector Scott, violin, Paul Swenson, celesta.
Jordan Hall, New England Conservatory, Boston, MA

March 1, 1994: *Requiem for Richard's Knee*, Chip Phillips, clarinet
Williams Hall, New England Conservatory

May 11, 1993: *Ombre*, NEC Philharmonic, Richard Hoenich, conductor
Brown Hall, New England Conservatory

March 2, 1993: *Five Phases of the Naiad's Lament*
Hector Scott, violin, Paul Swenson, celesta
Williams Hall, New England Conservatory

May 9, 1992: *Initiation*, Andrej Anweiler, piano;
Palindrome, Tom Labadorf, conductor;
Nacirema, Tom Labadorf, clarinet, Carol Pearson, viola;
Wrapped Up, Tom Labadorf, clarinet
Dana Hall, Connecticut College, New London, CT

BROADCASTS, RECORDINGS

Ripples, for alto flute, featured on forthcoming DVD release by Lisa Cella, 2015

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 featuring interview and performance 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.

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

REVIEWS, MEDIA COVERAGE

"Greene's 'Flame,' an evanescent soundscape for flute, cello and guitar, opened the concert with a barrage of slithering riffs and extended instrumental techniques that sounded like they could have originated in Schoenberg's *Sprechstimme* workshop."
-Ken Herman, *San Diego Story*, January 14, 2014

"SD Symphony and EarShot offering new music reading," James Chute, *U-T San Diego*, April 19, 2012

Pas de deux à travers le jardin de sculpture reviewed in *New Music Connoisseur*, vol. 12, no. 4, 2004

PROFESSIONAL AFFILIATIONS

The American Society of Composers, Authors, and Publishers (ASCAP)
American Composers Forum

SERVICE

Curator, Composer Lecture Series, University of Minnesota School of Music, 2005-06

Dissertation Advisor: Amanda Albrecht, University of Minnesota School of Music, 2006

Co-organizer, Undergraduate Composers Jury, University of California, San Diego, 2001