

CURRICULUM VITAE

NOAH MEITES, D.M.A.

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EXPERTISE AND TEACHING INTERESTS

Composition; Music Theory (Introductory through Post-Tonal); Orchestration and Arranging; Jazz Theory, Composition, and Performance; Ear Training and Musicianship; Music History (American Popular Music and Jazz); Ensemble Leadership (Contemporary Music and Jazz)

EDUCATION

Royal Conservatory of the Hague, the Hague, the Netherlands, Postdoctoral Study (Music Composition), 2013

University of California Santa Cruz, Santa Cruz, CA, Doctor of Musical Arts (Music Composition), 2012

Dissertation: "Alienating the Groove: Defamiliarization as Compositional Resource in *COUNTING* for Large Ensemble and Vocal Soloists"

University of California Santa Cruz, Santa Cruz, CA, Master of Arts (Music Composition), 2010

Brown University, Providence, RI, Bachelor of Arts with Honors (English Literature), 2006
"Honors Thesis: The Revolution in Music? Avant-Garde Jazz, John Coltrane, and the Black Arts Dilemma"

Centre des Musiques Didier Lockwood, Dammarie-lès-Lys, France, Performance Certificate (Jazz Trumpet), 2004

MAJOR TEACHERS

Louis Andriessen, *Amsterdam, the Netherlands, 2012-2013*

Martijn Padding, *Royal Conservatory of the Hague, the Hague, the Netherlands, 2012-2013*

Diderik Wagenaar, *Royal Conservatory of the Hague, the Hague, the Netherlands, 2012-2013*

Hi Kyung Kim, *University of California Santa Cruz, 2009-2012*

Paul Nauert, *University of California Santa Cruz, 2007-2012*

Martin Bresnick, *Atlantic Center for the Arts, 2013*

Tamar Diesendruck, *private study, 2011*

Gerald "Shep" Shapiro, *Brown University, 2005-2006*

TEACHING EXPERIENCE

Lecturer, *UCLA Herb Alpert School of Music, Los Angeles, CA, 2015-present*

Taught *Music Theory I, II, and III*, the first-year theory sequence for music majors. Course topics included species counterpoint, functional harmony and figured bass, principles of voice-leading and part-writing, sequences, secondary dominants and modulation to closely-related keys, phrase structure, analysis of small and large forms, and an introduction to chromatic harmony. Currently teaching *Music Theory IV, V, and VI*, the required second-year theory sequence for music majors. Course topics include fugue, Neapolitan and Augmented Sixth chords, enharmonic reinterpretation, chromatic voice-leading, the dissolution of functional harmony, introduction to Schenkerian analysis, pitch-class set theory, serialism, and additional post-1945 topics.

Teaching Fellow (Instructor of Record), *University of California Santa Cruz, Santa Cruz, CA, 2010-2012*

Taught *Preparatory Musicianship*, a music fundamentals course incorporating harmony, counterpoint, musicianship, aural skills, and beginning keyboard. Students included music

majors, electronic music minors, and non-majors with varying pre-existing skills and training. Supervised graduate student keyboard and musicianship lab instructors. Also taught *Introduction to American Popular Music*, a 375-student interdisciplinary survey course on the history of American popular music. Integrated a diverse range of materials to develop students' critical listening and writing abilities. Supervised a team of graduate and undergraduate teaching assistants and designed online teaching tools and resources—including interactive online blog-based assignments—to develop students' critical listening, reading, and writing skills.

Musicianship and Keyboard Lab Instructor, *University of California Santa Cruz, Santa Cruz, CA, 2008-2011*

Taught musicianship/aural skills and keyboard labs for beginning through advanced undergraduate music majors in support of core undergraduate music major sequence, working collaboratively to assess student progress and plan weekly assignments. Instruction in musicianship included sight singing melodies with chromatic alterations and modulation, rhythmic performance and dictation, melodic and harmonic dictation, interval/chord recognition and performance, and various improvisation exercises. Keyboard curriculum included building scale facility, performing score reductions, figured bass realization, and prepared pieces.

Graduate Teaching Assistant, *University of California Santa Cruz, Santa Cruz, CA, 2007-2012*

Teaching assistant for courses in intermediate and advanced jazz theory, providing hands-on improvisation and composition instruction in a workshop setting. Also assisted large survey courses including History of Jazz, History of American Popular Music, History of Rock, and Music of the Beatles. Led discussion and listening sections, arranged music for student demonstrations, graded written exams, and provided classroom audio/video support.

AWARDS AND HONORS

UCLA Herb Alpert School of Music Dobrow Fund Award, 2016

New Music USA Project Grant Award, 2015

Gretel and Max Janowski Fund Young Artist, 2014

Sally Mead Hands Foundation-Atlantic Center for the Arts Financial Aid Award, 2013

Fulbright Study/Research Grant (finalist), 2012

University of California Doctoral Student Sabbatical Fellowship, 2011

SCI/ASCAP Student Composer Commission Competition (regional winner), 2010

BMI Student Composer Award, 2009

ASCAP Morton Gould Young Composer Award (finalist), 2009, 2010

UC Santa Cruz Music Department Discretionary Funds Grant, 2011, 2009

Porter College (UC Santa Cruz) Graduate Arts Research Grant, 2009

University of California Regents' Fellowship, 2007-2008

Brown University-William Weston Fine Arts Award for Instrumental Performance, 2005

RESIDENCIES AND FESTIVALS

Avaloch Farm Music Institute, Boscawen, NH, 2016

June in Buffalo, Buffalo, NY, 2014

Atlantic Center for the Arts, New Smyrna Beach, FL, 2013

Virginia Center for the Creative Arts, Amherst, VA, 2011

Contemporary Music for All (CoMA), Doncaster College, Yorkshire, U.K., 2013

Royal Conservatory of the Hague Spring Festival, the Hague, the Netherlands, 2013

Bowdoin International Music Festival, Bowdoin, ME, 2011
Gamper Festival of Contemporary Music, Bowdoin, ME, 2011
Pacific Rim Music Festival, Santa Cruz, CA, 2011
NONG Festival, Seoul, South Korea, 2011
Festival De Música Antigua, Antigua, Guatemala, 2010
Oregon Bach Festival Composers Symposium, Eugene, OR, 2009

SELECTED WORKS AND PERFORMANCES

Water and Power (2016) for violin and viola

Commissioned by Aperture Duo (Linnea Powell and Adrienne Pope)
Premiere: Steinway Gallery, Pasadena, Los Angeles, CA, September 17th, 2016
Additional: Tuesdays @ Monk Space, Los Angeles, CA, September 20th, 2016

Your Persuasive Manner (2015) for voice and double bass

Commissioned by Maggie Hasspacher
Premiere: Many Hands Gallery, Los Angeles, CA, July 19th, 2015
Additional: Center for New Music, San Francisco, CA, January 30th, 2016

To Whom Shall I Tell My Grief (2014) for viola and piano

Commissioned by the Gretel and Max Janowski Foundation
Premiere: Janowski Young Artist Concert, Chicago, IL, February 2nd, 2014
Additional: June in Buffalo, June 14th, 2014.

Sonance (2013) for chamber ensemble

Commissioned by the Royal Conservatory of the Hague for performance by Ensemble Modelo62
Premiere: "Shapesculpting," the Hague, the Netherlands, March 4th, 2013
Additional: Janowski Young Artist Concert, Chicago, IL, February 2nd, 2014

Duwen, Trekken, Haken (2013) for saxophone and ensemble

Commissioned by Hugo Loi
Premiere: "Music from the Edge," the Hague, the Netherlands, May 10th, 2013
Additional: Curve Line Space, Los Angeles, CA, September 20th, 2016

COUNTING (2012) for large ensemble and vocal soloists (text by Jeremy A. Schmidt)

Doctoral dissertation, University of California Santa Cruz
Premiere: Royal Conservatory of the Hague Spring Festival, April 25th, 2013

Night Blooming (2009/10) for chamber ensemble/orchestra

Composed for the University of California Santa Cruz Symphony Orchestra
Premiere (chamber version): Oregon Bach Festival Composers Symposium, Eugene, OR, July 4th 2009
Premiere (orchestral version): UCSC Symphony Orchestra Fall Concert, Santa Cruz, CA, November 12th, 2010

Passacaglia on a Theme By Steveland H. Morris (2010) for trumpet, bassoon, violin, and viola

Commissioned by the Santiago Players
Premiere: Festival De Música Antigua, Antigua, Guatemala, August 15th, 2010
Additional: Janowski Young Artist Concert, Chicago, IL, February 2nd, 2014; TEST Concert Series, the Hague, the Netherlands, Oct. 9th, 2013; UCLA Graduate Composers' Concert, Los Angeles, CA, February 23rd, 2011

Together / Without (2010) for daegeum and cello

Commissioned by the Pacific Rim Music Festival for performance by Jeung-Seong Kim and Hannah Addario-Berry
Premiere: Pacific Rim Music Festival, Santa Cruz, CA, April 24th, 2010

Additional: Brandeis University, Boston, MA, April 27th, 2010; Korea National University, Seoul Korea, September 6th, 2010; University of Michigan, Ann Arbor, MI, January 7th, 2011

bioskop (2009) for violin, cello, clarinet, piano, and percussion

Commissioned by the April in Santa Cruz Contemporary Music Festival, Santa Cruz, CA, for performance by New Music Works

Premiere: April in Santa Cruz Contemporary Music Festival, April 3rd, 2009

Additional: Gamper Festival of Contemporary Music, Bowdoin, ME July 30, July 31st, 2011

The Lake in the Ocean (2009) for mixed chorus (text by Jeremy A. Schmidt)

Composed for the UC Santa Cruz Chamber Choir

Premiere: Noah Meites Masters Recital, May 3rd, 2009, Santa Cruz, CA

Gymnosienne (2009) for violin, cello, and gayageum

Composed for the Consonance Players

Premiere: Consonance Modern Music Concert, Kitakami, Japan, August 28th, 2009

Additional: Tokyo, Japan, August 29th, 2009, Seoul, South Korea, September 3rd, 2009

Sanjo Blue (2009) for 2-channel stereo fixed media with live instrumental improvisation

Composed for CONSONANCE New Music Series

Premiere: CONSONANCE Modern Music Concert, Kitakami, Japan, August 28th, 2009

Additional: Tokyo, Japan, August 29th, 2009, Seoul, South Korea, September 3rd, 2009

A Gleaming, May Rain (2008) for large ensemble and solo vocalists

Premiere: April in Santa Cruz Contemporary Music Festival, April 29th, 2008

Additional: Noah Meites Masters Recital, May 3rd, 2009, Santa Cruz, CA

PUBLICATIONS AND TALKS

“**Mosaic Select: Toshiko Akiyoshi-Lew Tabackin Big Band (Media Review),**” *Jazz Perspectives* (Routledge), Volume 3, Issue 3, December 2009, pp. 279 – 283

“***Verfremdung-ing the Groove: Some Approaches to Musical Alienation in COUNTING*** (2012) for Large Ensemble,” University of California Santa Cruz Music Department Colloquium, Santa Cruz, California, March 12th, 2012

“**Contemporary Neo-Baroque Composition,**” Baroque Festival Antigua, Caso Santo Domingo, Antigua, Guatemala, August 18th, 2010

MASTERCLASSES AND ADDITIONAL PRIVATE STUDY

Robert Beaser, John Harbison, Chou-Wen Chung, Michael Finnisy, Stephen Hartke, Larry Polansky, Chinary Ung, Joshua Fineberg, Hilda Parades, Lei Liang, Ed Bennett

SELECTED TRUMPET PERFORMANCES

eighth blackbird, UCLA Center for Art of Performance, Los Angeles, CA, 2014

Guest Soloist, University of California Santa Cruz Wind Ensemble, Santa Cruz, CA, 2012

TEST Concert Series at Het Nutshuis, the Hague, the Netherlands, 2012-2013

Festival de Musica, Antigua, Guatemala, 2010

Oregon Bach Festival Composers Symposium, Eugene, OR, 2009

CONSONANCE New Music Series, Seoul, South Korea and Tokyo, Japan, 2009

The Newport Folk Festival, Newport, RI, 2009

The David Letterman Show, New York, NY, 2006

Lollapalooza Music Festival, Chicago, IL, 2006

PROFESSIONAL AFFILIATIONS

Broadcast Music, Inc., 2008-present

American Composers Forum, 2009-present

The College Music Society, 2012-present

UNIVERSITY SERVICE

Graduate Student Association Representative, Graduate Council, University of California
Santa Cruz, 2012

Music Department Representative, Graduate Student Association, University of California
Santa Cruz, 2012

Music Department Representative, Porter College Arts Research Grant Committee, University
of California Santa Cruz, 2009

TECHNICAL EXPERTISE

Sibelius notation software, Logic Pro, studio and live recording techniques

PROFESSIONAL REFERENCES

Available upon request