

Curriculum Vitae

Andre Myers

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Education

- 2005** **Doctor of Musical Arts in Composition**, University of Michigan, Ann Arbor, Michigan.
Composition Studies with Evan Chambers, C. Curtis Smith, William Bolcom, and Erik Santos.
- 2000** **Master of Music in Composition**, University of Michigan, Ann Arbor, Michigan.
Composition Studies with Bright Sheng and Evan Chambers.
- 1996** **Bachelor of Music in Composition**, Eastman School of Music, Rochester, New York.
Composition Studies with Robert Morris, David Liptak, Joseph Schwantner, Samuel Adler, and Warren Benson.

Commissions

- 2006** **Faith in Cerulean** (for SATB choir) commissioned by Occidental Glee Club.
- In progress** **Macy loves Rashawn** (for Wind Quintet) commissioned by Imani Winds.
- In progress** **[As yet untitled]** (for Clarinet, Viola, and Piano) commissioned by the Halcyon Trio.
- 2005** **Paddle-to-the-Sea** (for Narrator and Orchestra) commissioned by the Plymouth Symphony Orchestra.
- 2005** **Tangoella** (for 'Cello and Piano) commissioned by 'cellist Noella Yan.
- 2005** **Changes** (for Clarinet Quintet) commissioned by Warped Consort.
- 2004** **Moonsongs** (for Soprano and Piano) commissioned by Prof. Caroline Helton (University of Michigan).
- 2003** "I am. . ." (for Tape) commissioned by the dept. of Human Resources, University of Michigan.
- 2003** **For Morandi 2** (Visual installation soundtrack) commissioned by visual artist Patricia Bentancur.
- 2002** **Children of the Earth (arr.)** (for Children's chorus and Orchestra) by Pam Conn. Orchestral arrangement commissioned by the Plymouth Symphony Orchestra.
- 2002** **Three Intermediate Etudes** (for Piano) commissioned by Prof. Alan Huckleberry (University of Iowa).
- 2002** **Sound Tool Canvas 1** (for Tape) commissioned by visual artist Cecilia Mendez, for her multimedia installation, *Patent Pendiente/Patent Pending*.
- 2001** **Destinations** (for Piano four-hands, Electric guitar, Percussion, and Tape), commissioned by visual artist Andi Maio and poet Zachary Sifuentes, for a multimedia installation of the same name.
- 2000** **Alberta's Rent Blues** (for Voice and Rhythm section) commissioned by the dept. of Theater, University of Michigan, for its production of Leslie Lee's play, *Colored People's Time*.
- 1998** **Sarabande** (for Flute and Piano) commissioned by flutist Amy Nelson.
- 1996** **Basics** (for Violin, Harp, Horn, and Two percussion) commissioned by Imogen Taylor, Marin Drews, and Karen Suarez.
- 1996** **ten songs for the new moon** (for Voice, Trombone, and Piano) commissioned by Kelly Phillips and Angela Wellman.

Teaching Experience

- 2005-current** **Assistant Professor**, *Department of Music, Occidental College, Los Angeles, California*.
Instruct music majors & non-majors in composition, theory, electronic music, and chamber music.
Cultivate active composition and research agenda. Participate in departmental and faculty governance.
Provide service to the College through participation on faculty committees.
Courses taught: Intermediate and advanced tonal theory and practice (MUSC 153 & 251)
Beginning, intermediate, and advanced music composition (MUSC 257, 357, & Independent study)
Chamber music coaching (MUSC 129)
- 2004-05** **Artist Mentor**, *Plymouth Community Arts Council, Plymouth, Michigan*.
Designed and instructed sixteen-week composition course for studio of four students, ages thirteen to eighteen.

Teaching Experience continued

- 2001-03** **Graduate Student Instructor**, *Department of Composition, University of Michigan-Ann Arbor.*
 Assisted in instruction of, graded tests and prepared lectures for the following courses:
 Introduction to Electronic Music (COMP 415-16); Advanced Seminar in Electronic Music (COMP 426);
 Composition for non-majors (COMP 221-22).
- 1997-2005** **Private Composition Instructor**, *Ann Arbor, Michigan.*
 Instruct high school and collegiate students in composition and counterpoint, seeing one student place first
 in a national composition competition.

List of Works

Orchestra:

- Paddle-to-the-Sea** 2005 (Narrator and Orchestra) ca. 12'
teacake/green salad 2004 (Orchestra) ca. 9'
Children of the Earth (arr.) by Pamela Conn; Arranged for Children's chorus and Orchestra, 2002.
Colored Shadows 2001 (Orchestra) ca. 16'
Let Evening Come 1997 (Soprano and Orchestra) ca. 9'
 text by Jane Kenyon

Solo & Chamber Works:

- Music on a Friday Afternoon** 2006 (Piano) ca. 12'
Tangoella 2005 ('Cello and Piano)
Changes 2005 (Clarinet Quintet) ca. 6'
Falling Skyward 2001 (Solo flute) ca. 6'
Sarabande 1997 (Flute and Piano) ca. 5'
Basics 1996 (Harp, Horn, Violin and Two percussion) ca. 40'
String Quartet 1994 ca. 8'

Vocal & Choral Works:

- Faith in Cerulean** (SATB Choir) ca. 6'
 text by Andre Myers
Moonsongs 2004 (Soprano and Piano) ca. 10'
I. (Sonoko Kambara); *II.* (Basho); *Interlude* (Andre Myers); *III.* (Buson); *IV.* (Andre Myers); *V.* (Socho)
Hark! It's Christmas 2003 (Choir and Two percussion) ca. 4'
 text by Andre Myers
Two Songs 2002 (Soprano and Piano) ca. 5'
My Life has Turned to Blue (Maya Angelou); *Your face will fade* (Andre Myers)
Six Poems by Jane Kenyon 2001 (Soprano, Flute, Clarinet, 'Cello, Piano, and 1 Percussion) ca. 18'
 text by Jane Kenyon
With the Dog at Sunrise; Learning in the First Grade; Who; Otherwise; Let Evening Come; Notes from the Other Side
Ave Maria 1999 (Boy soprano and Piano) ca. 4'
ten songs for the new moon 1996 (Voice, Trombone, and Piano) ca. 10'

Electronic & Electro-Acoustic Works:

- Two Soundscapes** 1999 (Stereo electronic output) 8'34"
Voices in the Mirror; Todesfuge (after a poem by Paul Celan)
Marsha Marsha Marsha!! 1996 (Electric guitar, Piano, and Stereo electronic output) 13'27"

Selected List of Works continued

Multimedia:

For Morandi 2 2003. Soundscape conceived in collaboration with visual artist Patricia Bentancur for her video installation of the same name. Exhibited 25 October 2003 at the Atlantic Center for the Arts, New Smyrna Beach, Florida.

“I am. . .” 2003 Soundscape was conceived to accompany the poetry of fifteen “at-risk” high school students, aged 14-16. Recorded for the compact disc *Listen!: Voices from the Youth Mentoring Program*, August 2003.

Tool Sound Canvas 1 2002. Soundscape conceived in collaboration with visual artist Cecilia Mendez, for her multimedia installation, *Patent Pendiente/Patent Pending*. Exhibited in April 2002 at the Jean Paul Slusser Gallery, School of Art and Design, University of Michigan-Ann Arbor.

Destinations 2001. *Destinations* was a multimedia installation of live music (scored for piano four-hands, electric guitar, percussion, and stereo electronic output), poetry and video projections conceived in collaboration with visual artist Andi Maio, and poet Zachary Sifuentes. Premiered 26 April 2001, at the Video Production Studio of the University of Michigan’s Duderstadt Center.

Jazz & Blues:

Vocalise 2003 (Voice, Piano, and Guitar)

Tango with Tamar 2002 (Violin and Piano)

Alberta’s Rent Blues 2000 (Voice and Rhythm section)

text by Andre Myers

Service to Occidental College

- 2006 Diversity Scorecard Project
- 2006 Faculty: Multicultural Summer Institute
- 2006 Organizer: Faculty Composers’ Concert
- 2006 Co-facilitator of Music Department’s February Residencies with Halcyon Trio, Imani Winds, and Aaron Dworkin
- 2006 Faculty First-Year Learning Community
- 2006 Co-facilitator and creator of “Music after 5”
- 2006 Co-director of Electronic Music Studio
- 2006 Co-facilitator of Mission Initiatives Workshop at Music Departmental Retreat
- 2006 Faculty Retreat speaker

Awards & Honors

- 2000-04 **Rackham Merit Fellowship**, University of Michigan-Ann Arbor.
- 2003 **Associate Artist in Residence**, Atlantic Center for the Arts; New Smyrna Beach, Florida.
- 2002 **Minnesota Public Radio**, Featured Artist, *Essays of Note*.
- 2002 **Detroit Symphony Orchestra**, Orchestral reading; African American Composers’ Program; Orchestra Hall, Detroit, Michigan.
- 2000 **Willis Patterson Medal** (inaugural recipient), University of Michigan-Ann Arbor.
- 2000 **King Spirit Award**, University of Michigan-Ann Arbor.
- 2000 **Outstanding Student Leader Award Nominee**, University of Michigan-Ann Arbor.
- 1998-2000 **Graduate Merit Award**, University of Michigan-Ann Arbor.

Paper Presentations

- 2004 **The Technological Muse: Intercultural discourse in the RZA & Ghostface Killah’s “The Soul Controller.”** presented at the BGSA 8th Annual Graduate and Professional Student Research Conference, Northwestern University.

Paper Presentations continued

- 2004** **The Technological Muse: Intercultural discourse in the RZA & Ghostface Killah’s “The Soul Controller.”** presented at the MGSA 10th Annual Eyes on the Mosaic Conference, University of Chicago.
- 2004** **The Technological Muse: Intercultural discourse in the RZA & Ghostface Killah’s “The Soul Controller.”** presented at the SCOR 14th Annual Graduate and Professional Student Research Conference, University of Michigan-Ann Arbor.

Other Professional & Community Service

- 2006** **Making Music/Making Stories DVD;** *CLASSical Music Outreach program; Plymouth Symphony Orchestra, Plymouth, Michigan.*
 Authored, in collaboration with Orchestra’s education staff and film producer, thirty minute DVD adaptation of my multi-media presentation for the Plymouth/Canton school system.
- 2005** **Composer-in-Residence;** *CLASSical Music Outreach program; Plymouth Symphony Orchestra, Plymouth, Michigan.*
 Designed and facilitated multi-media presentations for approximately two thousand elementary-school students in Plymouth/Canton school district. Presentations, for assembly and classroom settings, illuminated bond between creation of prose and music, and complimented commissioned work, *Paddle-to-the-Sea*.
- 2004** **Making Stories/Making Music;** *Ann Arbor Hands-On Museum, Ann Arbor, Michigan.*
 Designed and facilitated multi-media presentation for classroom of grade school students, aged eleven and twelve, summarizing my compositional process, and outlining my evolution as a composer.
- 2003** **Youth Mentoring Program;** *Department of Human Resources, University of Michigan Medical Center.*
 Designed and facilitated two-day interactive seminar for fifteen “at-risk” high school students, aged fourteen through sixteen. Composed music for and produced compact disc of students’ work entitled *Listen!: Voices from the Youth Mentoring Program*.
- 2003** **Musical Consultant,** *Identities on Trial: A Kitchen Protest Prayer; Center for World Performance Studies, University of Michigan-Ann Arbor.*
 Composed, selected, directed, and performed, with cast, music for production.
- 2002-03** **Chair,** *Composers’ Forum Committee; University of Michigan-Ann Arbor.*
 Led committee that coordinated, produced, and publicized composition department’s concert series of student work.
- 2001-02** **President,** *Society of Composers Incorporated at the University of Michigan (SCI-UM); University of Michigan-Ann Arbor.*
 Chaired executive board and concert organizing committee. Organized continuation of SCI-UM’s concert series, the “Prime Directive,” producing two concerts during academic year.
- 2000** **Music Director & Sound Engineer,** *Colored People’s Time; Department of Theater, University of Michigan-Ann Arbor.*
 Composed, selected, directed, and recorded music for production. Designed and engineered electronic soundscape (scene changes and sound effects) for production.
- 1999-2000** **President,** *Black Arts Council; University of Michigan-Ann Arbor.*
 Chaired executive board and council’s Martin Luther King Jr. concert committee. Organized sponsorship of the Sphinx Organization.
- 1992-93** **Founder & Master of Ceremony,** *ACT-SO Community Send-off, Ypsilanti, Michigan.*
 Founded Send-Off to celebrate accomplishments of students representing the Ypsilanti-Willow Run branch of the NAACP in the national Academic, Technological, Cultural, and Scientific Olympics (ACT-SO), a competition for high school students.

Other Professional & Community Service continued

1998-99

Gospel at Colonus Workshop; Rackham Graduate School, University of Michigan-Ann Arbor.

Designed and facilitated, in concert with panel of ten other graduate students, day-long seminar for fifty Detroit high school students. The seminar, “led the Detroit students through a series of interactive activities that engaged them in discussions around [Martin Luther] King’s message of diversity, community and unity.” [University Record- 1 February 1999] Was responsible for all aspects of workshop’s musical design.

Professional Affiliations

- American Composers’ Forum
- American Society of Composers, Authors and Publishers
- The College Music Society
- Society of Composers Incorporated
- Society for Electro-Acoustic Music in the United States
- Society of Music Theory

References Available on request