

Adam Tahir Mirza

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EDUCATION

- NEW YORK UNIVERSITY (GSAS): PhD Music Composition/Theory conferred September 2017
Dissertation: *Action Aesthetic - Arendtian Inversions on Politics and Art in the Music of the Avant Garde*
- BOWLING GREEN STATE UNIVERSITY, M.M. in Composition conferred May 2002
Thesis Advisor: Dr. Mikel Kuehn
- WILLIAMS COLLEGE, B.A. in Music conferred June 4, 2000
Hamilton College Junior Year Abroad in Paris, France 1998-99

SIGNIFICANT PERFORMANCES

- 2018: *Appeals of Distance*, horn and 7 channels fixed audio, 16' (premiered by Jason Eklund at Kennesaw State University, Atlanta, GA)
- 2018: *Inside Out*, 4 channel fixed audio, 6' (Club Electroputere, Craiova, Romania)
- 2018: *Space Phrase*, stereo fixed audio, 12' (part of the dance piece, "Rule of Thumb," choreographed by Lori Teague and Christine Suarez, Emory University Dance Studio, Atlanta, GA)
- 2018: *Feeling Good Remix* and *Echo*, stereo fixed audio, 14' (part of the dance piece, "Rule of Thumb," choreographed by Lori Teague and Christine Suarez, Emory University Dance Studio, Atlanta, GA)
- 2017: *Inside Out*, 4 channel fixed audio, 6' (New York Electroacoustic Music Festival 2017, Abrams Art Center, NYC)
- 2017: *InInInOut*, for saxophone quartet, 8' (premiered by New Thread Quartet, at DiMenna Center, NYC, April 2017)
- 2016: *Body-Process:Ritual*, for tenor saxophone (Olivier Duverger, Oleksandr Dovzhenko National Center, Kiev, Ukraine).
- 2016: *This is not a saxophone*, for alto saxophone, Makey Makey and live electronic, 10' (Michael Ibrahim, North American Saxophone Alliance 2016, Texas)
- 2015: *Spoken Softly*, for violin, saxophone, flute and voice, 4' (Amp New Music, Boston, April 2015)
- 2015: *Inside Out*, for 4 channel tape, 6' (Acoustic+ Series, Mise-En, March 2015)
- 2015: *TalkTalk*, for 8 laptops, 10' ("The Human Voice", NYU, January 2015)
- 2014: *It's a Secret*, for soprano, baritone, flute, violin, bass clarinet, trombone and live electronics, 40', co-composed with Jue Wang (NYU, October 2014)
- 2013: *Safe Words*, for 5 vocalists, 10' (Ekmeles Vocal Ensemble, DiMenna Center, NYC)
- 2013: *Partial Knowledge (Situational Ethics)*, for chamber ensemble, 8' (Zurich New Music Days, Switzerland)
- 2013: *Reading (A Mish-Mash)/For a Man/ I Will Never*, for baritone, trumpet, bass clarinet and trombone, 9' (loadbang ensemble, Tenri Cultural Institute, April 2013)
- 2012: *Triangles*, for flute violin, and piano, 5' (ICE ensemble, NYU, May 2012)
- 2011: *Safe Words*, for 5 vocalists, 10' (Ekmeles Vocal Ensemble, NYU, Feb 2012)
- 2011: *Strings*, for string octet, 7' (Jack + Mivos String Quartets, Tenri Cultural Institute, April 2011)
- 2010: *Strike*, for percussion trio, 6' (Timetable Percussion, NYU, 2011)
- 2010: *QXTR*, for string quartet, 6' (Jack Quartet, the Tank, NYC April 2010)
- 2010: *Partial Knowledge (Situational Ethics)*, for chamber ensemble, 8' (Argento, NYU, 2010)
- 2010: *Body-Process:(Ritual)* Michael Ibrahim, North American Saxophone Alliance (NASA), Athens, GA
- 2009: *Ekstasis (Being Nothing Becoming)*, tenor saxophone, accordion, electric guitar, 18'
- 2008-9: *Body-Process:(Ritual)*, solo tenor saxophone or Ekstasis trio, 13' (Michael Ibrahim)

- 2008: *LINE NOISE*, for solo electric guitar, 20' (Adam Mirza, MonkeyTown, NYC 2009)
 2006: *Die Knospe verschwindet in dem Hervorbrechen der Blüte*, for alto sax, 15' (Michael Ibrahim, Internationale Ferienkurse für Neue Musik, Darmstadt - Studio Concert series)
 2006: *Time Patterns*, solo violin, viola or cello, 6' (Will Lane, The Tank, NYC 2007)
 2005: *Static*, for solo violin, 18' (Olivia de Prato, NYC 2005)
 2002: *Spiral Passages*, for two violins, 8' (Composer's, Inc. San Francisco, CA)
 2001: *if then there*, for chamber orchestra, 6' (Cleveland Chamber Symphony)

AWARDS

- 2017: Finalist, Mivos/Kanter String Quartet composition competition for *QXTR* (revised)
 2017: Procured Schwartz Artist-in-Residence Grant to bring composer/improviser Sam Pluta and trumpeter Peter Evans to Emory (\$3450)
 2016: Global Research Institute Fellow, New York University Global Academic Center in Prague, Czech Republic
 2015-6: NYU Dean's Dissertation Writing Fellowship for *Action Aesthetics*
 2013: Guest Composer at the Zurich New Music Days 2013
 2013: Global Research Institute Fellow, New York University Global Academic Center in Berlin, Germany
 2013: DAAD Summer Intensive Language Grant to Speak + Write in Marburg, Germany
 2009: National Endowment of the Arts Recording Grant (\$7500) for *Pairing Series* at the Tank, NYC (curator)
 2009: Meet the Composer Creative Connections grant (\$1200) for 4 composer talks during the *Pairings* series (curator and recipient)
 2008: Harry and Alice Eiler Foundation grant (\$1000) for HiFi New Music Festival (curator)
 2001: Winner, Cleveland Chamber Symphony Young & Emerging Composer Competition for *if then there*
 2001: Finalist, ASCAP Morton Gould Young Composer Award for *Spiral Passages*
 2000: William W. Kleinhandler Prize for Excellence in Music Award Williams College, Williamstown, Massachusetts

INVITED GUEST WORKSHOPS AND LECTURES

- 2018: Special Guest for violin, live electronics, improvisation for Bergama Kolektif Hayalgucu Orkestrasi (Bergama Art of the Collective Imagination Orchestra). Gave lectures and workshops, performed with the student orchestra, Bergama, Turkey
 2018: Composer Talk and Workshop on Sound Collage Composition to Artists-in-Residence and public at ClubElectroputere, Craiova, Romania
 2017: Composer Talk, Class Visit to George Staib's Freshman Seminar, Emory University
 2016: Stockhausen's Theory of Unified Time, Class Visit, NYU
 2016: John Zorn and Avant-Garde Music, Class Visit, NYU
 2015: Artist-in-Residence for "The Human Voice" (NYU-AD Course taught by Martin Daughtry), presented a lecture on Experimental Music for Voice and coached students on *TalkTalk* (2015)
 2015: Workshop on Microphone Theory and Technique for NYU Music Department
 2013: Composer Talk at Manhattan School of Music
 2010: Composer Talk at Westminster College, PENN

UNDERGRADUATE TEACHING

- 2018: Composition, Counterpoint and Live Electronic Music, Emory University
 2017: Composition and Media Composition, Emory University
 2017: Music of New York: Experimental Music, NYU
 2016-17: Theory I and II, NYU
 2015: Course Assistant for History of Rock and Roll, NYU
 2014: Music of New York: Chamber Music, NYU
 2013: The Art of Listening: Multiple Dimensions of Musical Performance, NYU

2013: Harmony and Counterpoint II, NYU
 2011-12: TA, Harmony and Counterpoint I, III, IV, NYU
 2000-02: TA, Aural Skills I-II, Bowling Green State University

ADMINISTRATIVE SERVICE

2016-17: Faculty Search Committee, Graduate Student Appointee, NYU GSAS Music Department
 2010-11: First Performance (Student Composer organization), Treasurer (As Treasurer, I handled all of the administrative, budgetary and organizational demands for the organization, which included contracting musicians, handling bureaucratic logistics, and producing a series of concerts during the year.)

CURATORIAL PROJECTS

Super Collisions – Organizer

Two-day residency on live electronics at Emory University, Atlanta, GA.
 2018: Featured guests: Pluta + Evans Duo (improvisation with live electronics)

Twilight of the Sound Object – Co-Organizer (<http://nyuinthestudio.blogspot.com/>)

This graduate student conference/concert series was organized at NYU with the purpose of combining scholarly research with experimental music practices involving technology. Sessions alternated between panel presentations and musical performances.

2013: Featured guests: Brian Kane (keynote talk); Sam Pluta (masterclass on acousmatic music); Pluta + Evans Duo (improvisation with live electronics); L’Arsenale Ensemble (Italian new music with electronics)

Amp – Co-Director (<http://www.ampmusic.org>)

Amp is a new music organization based in NYC that presents concerts featuring recent experimental new music in juxtaposition with “classic” masterpieces of the avant-garde.

2015: *Chamber Music* (Opensound, Third Life Studio, Boston)
 2012: *US Premiere of Luigi Nono’s Quando Stanno Morendo* (Italian Academy, NYC)
 2010-11: *Amplified: Saxophone and Electronics*, tour to NYC (the Tank), Atlanta (GSU and Eyedrum), West Virginia (WVU), and Pennsylvania (Westminster College)
 2009: *Pairings: Stockhausen + Mirza*
 2009: *Surround Sounds*, featuring acousmatic music of Jonty Harrison
 2008: JACK Quartet, *Modern Romanticism* project
 2007: JACK Quartet, works by Amigo, Kurtág, Desprez, Rusconi, Scott
 2007: JACK Quartet, works by Cage, Eötvös, Kurtág, Zorn
 2007: JACK Quartet, works by Cassidy, Lachenmann, Travers, Xenakis
 2007: *Inflections*, a series of 6 solo-recitals
 2006: *Sax and Electronics*, presented at The Tank, New York City, works of Boulez, Mirza, Stockhausen
 2005: *PARALLEL THROUGH-LIGHT PATTERNS*, presented at St. John’s Lutheran Church, NYC works of Berio, Burhans, Dean, Mirza, Sciarrino, Schmidt, Takemitsu
 2005: *SoundSpaceTime: Meditation in 3 Movements*, presented at Vertical Player Repertory, Brooklyn works of Boulez, Cornelius, Davidovsky, Desprez, Feldman, Fujikura, Noble, Oh, Smalley
 2004: *Contemporary Chamber Music* works of Altieri, Burhans, Berio, Cage, Denisov, Kuehn, Redhage, Mirza, Webern

Pairings New Music Series – Curator (<http://www.pairingcomposers.org>)

Pairings is a new music series hosted by the Tank in New York City in 2009 and 2010. Each year, the series presents four NYC based ensembles, and each ensemble selects a both a young composer and an established composer, and programs their works in relation to each other.

2010: featuring Ekmeles Vocal Ensemble, Evans/Altieri/Pluta, Either/OR Ensemble, Mivos Quartet

2009: featuring JACK Quartet, Red Light New Music, Wet Ink Ensemble, and Amp. Pairings 2009 was supported by the NEA and Meet the Composer.

HiFi New Music Festival – Co-director (<http://www.hifimusicfestival.org>)

New Music Festival (Spring 2008) featuring 15 ensembles at 5 venues over a two-week period in NYC.

Ensembles: Grenzenlos, The Kenners, Nex(t)works, JACK Quartet, Pamplemousse, audioVision2, Mantra Percussion, Fireworks, Red Light New Music, Samson Young x Matrix Music Collaborators, ICE, Amp, Riot, Wet Ink

Venues: The Tank, Monkeytown, Death by Audio, Chelsea Art Museum, Hungarian Cultural Center

CURRENT COLLABORATIONS AND PROJECTS

Electroacoustic work with dance for Staibdance (stereo fixed media)
Acoustic composition for Bent Frequency Duo Project (sax + percussion)
Acoustic composition for Longleash Piano Trio (pno, vln, vcl)
Audio/Video Poem based on poetry of Rimona Afana
“It’s a Secret” immersive music theater with Jue Wang

ALBUM RECORDINGS

2012: *Body-Process: Ritual and Die Knöspe...* on SOLO, saxophonist Michael Ibrahim, OmninoVA Label

PROFESSIONAL A/V EXPERIENCE

Tech Skills

Lab Maintenance (NYU Music Department Electroacoustic Labs)
Live Audio Processing (MaxMSP, PD)
Concert Recording, Editing, Mixing (Reaper, ProTools, Adobe Audition, Sound Forge)
Concert Photo and Video Documentation and Multi-Cam Editing (Final Cut Pro X, Adobe Lightroom)

Multi-channel Recording and Mixing

2015-18: Concert and Studio recording of Momenta String Quartet, Ensemble Mise-En Festival; Brooklyn New Music Collective, NYU Waverly Festival
2015: Audited “Concert Recording”, taught by Paul Geluso, *Tonmeister* series NYU Steinhardt Music Technology (~10 recording sessions, including multi-channel, studio, hall and on-site, guest “master” engineers)

Live Sound

2018: Live sound for “Alice’s Tea Party,” Jue Wang and Carlos Cordeiro
2014-17: Live sound for various NYU Music Department events
2016: Live sound for 4th International PdCon @ NYU
2014: Live sound engineer, performance, and recording for *It’s A Secret*
2009-12: Tech assistant for Amp New Music concerts

Video Documentation

2017: Interviews for DVD extras for Steven Takasugi’s *Sideshow*
2014-17: Freelance cam-operator and multi-cam editor for 20+ concerts (featuring New Thread saxophone quartet, Talea Ensemble, Wet Ink Ensemble, Timucin Sahin, Jue Wang, Orchestra of the League of Composers, and others)

PERFORMANCE EXPERIENCE

Violin (20+ years, proficient amateur, occasional freelance orchestra and church gigs)

FOREIGN LANGUAGES

French (excellent)

German (good)

PROFESSIONAL AFFILIATIONS

SEAMUS (Society for Electro-Acoustic Music in the United States)

SEMINARS, CONFERENCES AND FESTIVAL PARTICIPATION

2017: Society of Electro-Acoustic Music in the United States (SEAMUS) National Conference, Eugene, OR

2006: *Stockhausen Courses*, Kuerten, Germany

2006: *Internationale Ferienkurse für Neue Musik*, Darmstadt, group lessons with Helmut Lachenmann, Beat Furrer, Georges Aperghis

2002: *Bang on a Can Summer Institute of Music*, Mass MoCA, Massachusetts

2001: *Music and Art in Florence*, summer composition workshop with art history

1999: (Audited) *Julliard Summer Composition Program*, Paris, France.

October 2018